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HORTENSE RHEA.



## MIRROR INTERVIEWS.



From a photograph by Fall.

## Madame Ponisi.

Madame Ponisi was a shining light of the Wallack stock company during its illustrious career at the theatre corner of Broadway and Thirtieth Street, now known as the Star Theatre. She was especially engaged to play roles of the *grande dame* order, and maintained her position as one of the most popular members of the company until the Wallack stock organization finally disbanded after several seasons at the new theatre corner of Broadway and Thirtieth Street, which has been managed since 1885 by A. M. Palmer.

Madame Ponisi now lives in retirement in her home on Twenty-fourth Street. In a pleasant interview I had with this charming old actress the other day, she outlined her long and successful career as follows:

"I was born at Huddersfield, in Yorkshire, England in December, 1818, six months before the birth of Queen Victoria. There never was another member of the family admitted to acting. There wasn't a theatre in the town, but strolling players performed at fairs in the vicinity from time to time. These fairs became the chief joy of my existence. The mimic scenes aroused my childish imagination to such an extent that I used to invent scenes of my own and enact them for the benefit of my playmates. I was bent on being an actress, and on that account accepted an offer of marriage from Mr. James Ponisi, a professional actor. My early career on the stage was not exactly smooth with roses. 'Walking' was not merely a catch word of the comic papers. It was an actual fact. We had to tramp many long miles. When storms came I crunched in the cart, covered up dry and warm. As I was young and full of enthusiasm, I rather enjoyed my adventurous life, and I look back upon those days as among the happiest and most memorable in my whole career."

"Where did you make your first appearance?"

"I made my debut at Barnard Castle in a piece called *Mr. and Mrs. Pringle*. I was eighteen years old. The stage coach broke down and we had to walk twenty-five miles to reach Barnard Castle, and study our parts afterwards. During that engagement we also played in a wild, weird drama called *The Edystone Elf*, or *The Fiend of the Lighthouse*."

"How long did you play in the provinces before you appeared in London?"

"About twelve years. I played a season at Newcastle and two seasons at Brighton. I was the leading lady, but played all sorts of characters, and frequently at short notice, as I acquired the reputation of being a 'quick study.' My London debut took place at the Surrey Theatre on Dec. 26, 1835. I appeared as Lady Walsingham in *The Secretary*. The engagement was offered me through the recommendation of Emma Fitzpatrick, who had acted in the same company with me at Brighton. One of the managers of the Surrey travelled to Brighton, and after seeing me play the part of Imogene in the tragedy of *Perth*, offered me an engagement to play second to Mrs. Vincent. Afterwards I was engaged as leading lady and remained for two seasons at the Surrey."

"You then came to this country, I believe?"

"Yes, I sailed for America in September, 1850. I came here under a three months' contract, and it has been my fate never to return to my native land. My first appearance in America took place on Sept. 22 in Philadelphia, when I played in *The Wife at the Walnut Street Theatre*. I had no idea that I should be billed as a star, and asked Peter Richings, the stage manager, for an explanation. He assured me that it was all right, and that nothing would happen even if I didn't rise to the loftiest height of stellar greatness."

"And were you well received in Philadelphia?"

"Yes, indeed! Both the press and public gave me a hearty welcome, but I still had a trying ordeal before me. My New York debut was to occur on Nov. 12. I was announced to play *Lady Teazle*. It was not in my line, and I had never acted the part. But I submitted to the inevitable. I studied the part from Saturday to Monday. I was allowed one rehearsal, and on Monday evening I made my first bow before a New York audience."

"Were you not at one time the leading woman of Edwin Forrest?"

"Why, I supported Edwin Forrest, off and on, for many years. His repertoire included

Hamlet, Richelieu, Richard III., Merchant of Venice, Virginius, King Lear, Othello, William Tell, Spartacus, Macbeth, and other tragic characters. I played the leading female roles in his repertoire. Forrest was a great actor, but like Charlotte Cushman he never troubled himself much about his costumes. Once I was greatly exercised for a long time about a perfectly disreputable old gown which he persisted in wearing as Richelieu. It was both ragged and dirty. One day I exclaimed to a member of the company: 'Oh, if Mr. Forrest would only get Richelieu a new gown!' The next time we played Richelieu he had a new gown, and much to my confusion, he walked up to where I stood, and said, gravely, 'I hope you approve of my dress.'"

"You say Charlotte Cushman was equally negligent about her costumes?"

"Indeed, she was. It never made any difference to her what she wore, and her audience soon forgot also. She was the best Romeo I ever saw or ever will see. She may not have been an ideal Romeo so far as her looks were concerned, but she was R. men. I doubt, however, if her costume would be admired nowadays. When I played Juliet to her Romeo, I entirely forgot her sex. She simply carried me away. She was Romeo, and I loved him."

"Did you play much in New York during the Fifties?"

"Oh, yes! I continued to play for some time under the management of E. A. Marshall, who brought me to America. He managed the Broadway Theatre at that time, and besides conducting the Walnut Street Theatre in Philadelphia, had a theatre in Washington. I suppose it would be called a circuit to-day. One of the principal events in 1851 was the 'grand dramatic jubilee' that was given on Aug. 12 of that year at Castle Garden. The entertainment commenced at 10 a. m., with a performance of Rob Roy in which I played Helen McGregor. Then followed short plays in English, German and French, and an act from four different operas. By that time it was half past six o'clock. Then I went on to act *Lady Teazle* in *The School for Scandal*. At ten o'clock the Ravel troupe gave their performance, and the entertainment was concluded at 12 p. m. with a grand display of fireworks. The price of admission was only one dollar."

"Did you continue to play under E. A. Marshall's management after that?"

"Yes, I played *Martha Gibbs* in *All That Glitters is Not Gold* when Mr. Marshall opened the Broadway Theatre for the season of 1851-2. My benefit took place on May 17, 1852, when Charles Hale made his first appearance in America as Sam Warren in a comedy called *The Poor Relation*. Now that I have retired from the stage I don't mind telling you that I once appeared in opera at the Broadway. It occurred during the season of 1852-53, when the management brought out a new opera called *Fen, or The Enchanted Fountain*. I assumed the role of Nanook. Shortly after that I played *Mary Bloom* in *The White Slave of England*, and two months later acted *Lady Macbeth* when Edwin Forrest appeared in a new scenic production of *Macbeth* at the Broadway which ran for twenty nights. You can judge from what the term 'all round actress' meant forty years ago. After that I supported Forrest for a number of seasons during his general engagement at the Broadway. During the season of 1856-57 I played in the stock company at that house with *Flair* and *Blake*, and in 1859 I impersonated *Cleopatra* when Shakespeare's *Antony and Cleopatra* had a run of twenty-four nights. This was the last production at the Broadway, which was torn down soon afterwards."

"When did you appear at Laura Keane's Theatre?"

"In 1860, when Dion Boucicault brought out *The Colleen Bawn*. Mr. Boucicault had seen me act at the Broadway, and wrote the part of Mrs. Cragan with a view of engaging me to act it. When the management made me an offer of engagement my terms did not suit them, but Mr. Boucicault insisted on having me for the character, and so they had to accept my terms after all."

"Where did you act during the sixties?"

"Well, I was engaged to support Edwin Forrest in a number of his starring tours. I also played a few starring engagements on my own account, including one at the Grand Opera House, New York, where I appeared in May, 1869, as Sarah Matheson in *Patric*."

"How did you come to join the Wallack stock company?"

"Mr. Wallack required somebody to play the *grandes dames*, and engaged me for those roles in 1871. I think the first play I was cast for was *The Lady of Lyons*, which was given as a benefit performance for the Chicago fire fund. The following week I supported Lester Wallack in *Rosendale*. I played in all the revivals of old comedies and in all the modern plays whenever there was a suitable part for me."

"Were you not especially identified with the role of Mrs. Malagap in *The Rivals*?"

"The critics are responsible for that. Many of them must have exhausted their vocabulary of complimentary adjectives in writing about my characterization of Mrs. Malagap. I played many other character parts. During the long run of *The Shaughraun* I acted the part of Mrs. O'Kelly. Dion Boucicault played the part of Conn O'Kelly, and Harry J. Montague was also in the cast. Poor Montague played juvenile leads from 1873 to 1878 at Wallack's. The plays that were performed at Wallack's during his regime included *The Road to Ruin*, *The Shaughraun*, *Forbidden Fruit*, *London Assurance*, *Money*, *Marriage*, *How She Loves Him*, *Wen at Last*, *Romance of a Poor Young Man*, *Caste*, *Diplomacy*, and *False Shame*."

"How did you like Lester Wallack as a manager?"

"He was the most courteous stage manager I ever met. He never spoke a cross word to me in all the plays for which he directed the rehearsals. Lester Wallack, John Gilbert and Harry Beckett were excellent in the re-

vivals of old comedies. It was an inspiration to be in the same cast with them."

"Did you act in any of the melodramas that were put on in the last years of the Wallack stock company?"

"Yes, I was in the cast of *Youth* and some of the other melodramas. After the stock company disbanded in 1888, I acted one season with Joseph Jefferson in *The Heir at Law*. I also filled an engagement with Richard Mansfield when he appeared in *Richard III.* I played the Duchess of York, a part I had not acted since I was eighteen years old. So it may be said to have been the first and last tragedy part I assumed. The nurse in *Romeo and Juliet* is another part I played the first season I was on the stage. The only time I appeared as the nurse again was when Mrs. Potter played Juliet some years ago. My last engagement was in *The Lost Paradise*."

"Do you keep up your interest in the stage, now that you have retired to private life?"

"Indeed I do! I try to keep myself posted by reading the theatrical events in the daily papers, and I read *The Museum* as a matter of course. But I haven't been to the theatre in some time."

"And may I ask if you are in comfortable circumstances, now that your income from acting has ceased?"

"I am happy to say that I am able to look out for myself in my old age. Of course, I haven't saved very much, as I've had a large family to look out for, and the salaries of stock actresses were not as high in my time as they are to-day. I married my second husband, Samuel Wallis, in 1859. He was a well-known property maker connected with the Broadway. He was an invalid during the last few years of his life, and died in 1884. Mr. Wallis was a widower when I married him, and I undertook to bring up his seven children. Two of my stepdaughters are married, and two of them are still at home with me. I am as much attached to them as if they were my own children."

"Then Madame Ponisi showed me photographs of herself as the nurse and in other characters. In bidding me good-bye she said, with a touch of sadness in her voice, that it would not be so very long before the last surviving members of the old school of acting would have passed away, and that her friends, therefore, ought not to postpone calling on her until it was too late."

A. E. B.

## HORTENSE RHIA.

Hortense Rhia, whose portrait appears on our first page this week, is by birth a Belgian, by education a Frenchwoman and by affinity an American. Her career affords a happy illustration of the proverb that "art knows no country."

Her dramatic studies were conducted under the direction of Beauvallet and Got, of the Comédie-Française, and her earliest artistic successes were made in Paris. But greater triumphs were subsequently won in St. Petersburg, where she held the position of leading lady of the famous French Comedy company, organized under imperial auspices.

The assassination of the Czar, Alexander II., caused the disbandment for a time of the Comédie Française of St. Petersburg, and Rhia then determined to try her fortune in England. In London she studied Shakespearean roles with John Ryder, and made a successful debut as Beatrice in *Much Ado About Nothing*. This appearance led to her first tour of America in 1881-82, and since then the American public have enjoyed a monopoly of Rhia's artistic services.

Rhia will revive this season several standard plays which were temporarily shelved during the prosperous run of *Josephine*, Empress of the French, which extended over a period of five years. Among these plays are *Much Ado*, *Pygmalion* and *Galatea*, and *The Lady of Lyons*. Rhia's new play, by Elwyn A. Barron, of the Chicago *Inter-Ocean*, will be produced in October or November.

## MANAGERS AT FRAY AGAIN.

The long-standing trouble between H. C. Miner and Carl and Theodor Rosenfeld is at last ended. The Lithupians will go into the Fifth Avenue Theatre for nine weeks, beginning on Sept. 10, at the end of which time Mr. Miner will resume full control of the theatre.

Mr. Miner will pay a much larger percentage for the Lithupians than the fifty per cent. that was the rule under the original contract, and it is also said he has consented to pay a certain sum of money as a bonus for the release of the house by the Rosenfelds. Fanny Davenport may follow The Lithupians at the Fifth Avenue.

The Rosenfelds say that they will have four companies on the road this season—a Hannele company, an Olaf company, a Love's Extract company, and The Lithupians. They may also secure time at another Broadway house, and produce *Saetana's* opera, *The Bartered Bride*.

## REDUCED RATES TO WASHINGTON, D. C.

## Grand Encampment of the Knights of Pythias of the World.

The biennial encampment of the Supreme Lodge and grand encampment of the Knights of Pythias of the world will be held at the National Capital August 27th to September 5th.

For this occasion the Baltimore & Ohio Railroad Co. will sell round trip tickets at reduced rates from all points on its lines East of the Ohio River, August 23rd to 28th inclusive, valid for return trip until September 6th; a further extension of time to September 15th can be secured, provided the ticket is deposited with the joint agent at Washington, D. C., on or before September 6th.

The rate from Philadelphia will be \$4.00, Pittsburgh \$5.00, Cumberland \$4.55, and correspondingly low rates from all other stations.

## PROFESSIONAL BUSINESS.

Kathryn Kidder is expected from abroad on Sept. 15.

Clara Qualitz sailed for Berlin, her home, on Saturday.

James R. Adams says he will introduce in his farcical pantomimical comedy, *A Crazy Lot*, a serpentine dance on stilts two and one-half feet high.

Sir Augustus Harris, Lady Harris, and Cora Tanner were outward-bound passengers on the *Teutonic* last Wednesday.

Walter Howe is on his way to this country from Australia, via England.

W. S. Howell, who has been A. M. Palmer's confidential secretary for a number of years, no longer holds that position. His place has been taken by Sam Rorke, formerly of the Allen Advertising Agency.

Charles Kirk, who spent the Summer at Asbury Park, has joined the forces of Prince Pro Tem.

The Sisters Leigh will be featured with Donnelly and Girard this season.

On motion of Colonel James F. Milliken, attorney for the defendant, the suit of William J. Fleming against Jules S. Murry, in the City Court, has been dismissed at the cost of the plaintiff.

Rogers' Seventh Regiment Band plays J. Aldrich Libbey's songs, "Molly's the Girl for Me," and "The Old Broken Gate," at Central Park on Sunday afternoons. Mr. Libbey is singing these songs on Keith's circuit.

Mary McConnell and Theodore W. Babcock were married by Justice of the Peace Geiger, in Jersey City, last Wednesday afternoon.

Sidney R. Ellis may send out a German dialect play next season, called *The Watch on the Rhine*.

Bijou Fernandez has returned from Seabright, N. J., where she has spent the Summer.

Richard Harlow returned on the *Berlin* last week.

During a performance by amateurs at the Opera House at Lorain, O., one evening recently, a fire in an adjoining building caused great excitement, and a stampede was narrowly averted.

Stephen Wright has returned from Lexington, Mass., where he has been summering.

Gilmore's Band left Eldorado last week on account of failure to pay salaries.

The Richmond, Va., *Sunday Times* takes generously from *The Museum*, but is not just enough to give credit for what it takes.

Annie Veamans and her daughter, Jennie, have sent a handsome Dresden china clock to Mr. and Mrs. Joseph Hart as a wedding present.

Burt J. Kendrick, writing from Bangor, Me., under date of Aug. 20, says: "The Side Show was produced at Bath last Thursday and made a tremendous success. All the tricks and scenery worked splendidly, and all the members made hits. Everybody says Mackie is in great luck, and all predict that he has a great winner for this season."

John W. Thompson writes from Vankers that he would like to have it distinctly understood that he aspires to the delineation of Shakespeare's heroes, and does not want to be confounded with the John W. Thompson who advertises that he is ready to accept leading comedy parts in farce comedy. He adds that he has been re-engaged to play leads with Madame Janaschek and to stage her repertoire. It may interest the Thompson of Shakespearean aspirations to know that the Thompson of farce-comedy proclivities sailed for Europe last Saturday on the *Etruria*.

Netta Guion and William R. Bell, Jr., were married at the Little Church Around the Corner, by the Rev. Dr. Houghton, on Monday night of last week, and are living at the Hotel Campbell. The groom is a lumber merchant of this city. The bride, who will retire from the stage, was formerly a member of A. M. Palmer's Stock company, and has played with E. H. Sothern and in Charles Frohman's company.

G. N. Hartley has become lessee of the Bennett Opera House at Missoula, Mont., and will rebuild the property.

The H. B. Curtis company made the trip from New York to Buffalo via the Delaware, Lackawanna and Western Railway, and thence traveled to Duluth on the *Northeast*, one of the fine steamers of the Northern Steamship Company. These steamers make landings at Buffalo, Cleveland, Detroit, Sault and Duluth. Mr. Curtis opened his season at Duluth on Friday.

Phil H. Irving left last Wednesday in advance of Adams' *A Crazy Lot*. The company will rehearse and make their first stand at Haverstraw, N. Y.

Dick Ferris, manager of Ferris Comedians, writes: "It was in your valuable paper that I saw the ad of the Owensboro, Ky., Fair date, and I secured the contract."

Cara Pryor has commenced proceedings against Gerald and Martin, managers of The Police Inspector company, claiming that she was engaged for the season of 1894-95 on a verbal contract, and afterwards was discharged without cause.

The Museum has received a complimentary letter from the Eaves Costume Company to the effect that their recent advertisement in this paper has been of great value to them. This firm has been very busy on the costumes for Rob Roy and several other productions.

Amy Lee writes: "I am very sorry you discontinued my card for advising me. I had no idea of doing so. Kindly excuse it. My Summer season has been a delightful one, although the line of parts was varied, and most of them new to me. I was very unhappy during the strike period, however, as I could not get a letter from my mother or the theatrical news from my Museum for over two weeks."



# SAFETY IN THEATRES.

In his concluding article on "The Essential Conditions of Safety in Theatres," in *The American Architect and Building News*, William Paul Gerhard refers to fire alarm systems in theatres and questions of management of a theatre which tend, directly or indirectly, to increase the safety of theatres from the danger of fire or panic.

Mr. Gerhard says every theatre must be fitted up with a complete fire-alarm system. This should include telephonic and telegraphic connection with the nearest fire-engine station, and also with the headquarters of the fire department. In large theatres thermostats, or heat-indicators, may be suitably placed and distributed throughout the house, which indicate in the manager's office the presence of undue heat or fire at any point. The automatic sprinkler system should always be fitted up with a fire-alarm, which rings a gong on the stage or in the office, and another gong on the outside of the building as soon as any sprinkler has been put in operation.

There should be a fire-alarm telegraph, connecting the manager's office with the pump or boiler room, so that the engineer can be immediately notified, in case of fire, to look after the boilers and the fire-pump. In some recent European theatres all the doors leading to the stage, and the fire-doors in the proscenium-wall, are fitted with a system of alarms, indicating in the office when any of the doors is not closed. Such alarms must, of course, be switched off during the rehearsals and performances, but at all other hours they indicate whether the stage is completely shut off from the rest of the building.

Strict discipline and order should prevail on the stage. The theatre-staff should be called together regularly for fire-drills, and for instruction in the use of fire-extinguishing and life-saving appliances. Each employee should be entrusted to perform a particular duty in case of a fire.

There should be at all times a theatre watchman, and at night, in particular, a special night-watchman. His duty should consist in making frequent trips, at regular intervals, to all parts of the building, and it is advisable to have his faithfulness controlled, and his inspections recorded, by an electric watchman's clock.

No open lights or open fires should be allowed in any room near the stage or on the latter. The rooms for the storage of costumes should, at night, be entered only with safety lanterns. The use of candles or oil-lamps in the dressing-rooms, the use of wax or paraffin matches, and likewise the smoking of cigars, cigarettes, or pipes should be prohibited. Smoking on the stage, if required in the scenes of a performance, should be restricted as much as possible. Candelabras with candles and oil-lamps, if used in the play, should be handled with extreme care.

The practice of a sudden and unannounced darkening of the auditorium, during changes in stage-setting with raised curtain, is dangerous and may precipitate a panic. Special care should be observed, and strict regulations issued, regarding the use of firearms, the burning of fireworks, the use of colored and calcium lights, so frequently introduced in spectacular plays, the dancing with lighted torches, or even the representation of actual fire-scenes on the stage. The wads for rifle or pistol shots should be of calf's hair or asbestos wool, and not of paper.

Trained firemen should be in attendance on the stage during every performance. The firemen should be in charge of the appliances for the extinction of fires, and should satisfy themselves by personal inspection shortly before each performance, that they are in good working order and ready for instant use. The fire stand-pipes and valves should not be obstructed. There should be a penalty enforced for using fire-pails for other purposes. During performances the fire-pump should be constantly kept under the steam pressure required to operate the same.

The safety-appliances should be in charge of a special trusted inspector. He should, if practicable, have on the stage an office or watch-tower, from which, like the operator in a central-switch railroad tower, he can operate the fire-proof curtain, the stage-roof ventilators, the registers of the ventilators in the auditorium ceiling, the perforate pipe system forming a water-curtain at the proscenium opening, and the fire alarm apparatus. He should also have telephone communication with the theatre manager's office, with the engine or pump room, and with the nearest fire department station.

The fireproof treatment and impregnation of light dresses and gauze costumes should be insisted on, particularly for the ballet dancers, and the treatment should be renewed after each washing.

The constant use of all safety-appliances should be insisted upon. At every performance the fire-curtain should be lowered to insure its proper working in times of need.

All theatre-exits should be thrown open and used nightly, so as to have the public become familiar with them.

The exits and staircases should be plainly shown on clearly printed plans of the theatre, hung up in conspicuous places in the foyers and corridors. The theatre plans and the exits should be printed on every theatre programme, and in a way to be clearly legible.

The number of persons admitted to a theatre should be strictly limited by law according to its seating capacity, and it is better still to license each each division of the auditorium for a fixed number of persons. No standing room should be permitted, nor should camp-stools be used in the aisles. The open courts at the sides of the theatre should not be used for temporary storage of theatre trunks or scenery, but they, as well as all passages, should be kept clear from all encumbrances.

The utmost cleanliness should be maintained throughout a theatre. The daily removal of all dirt, dry dust, sweepings, shav-

ings, rubbish, oily rags, and other waste materials of all kinds must be performed with regularity. Pending removal, oily rags or cotton waste should be kept stored in metal boxes, closed by iron lids, and raised up from the floor on legs.

The theatre-director and stage manager should at all times remember, that the safety of the audience is the chief consideration. To accomplish this, the strictest rules and regulations should be enforced, in order, first, to prevent the outbreak of a fire; second, to localize and confine a fire when it does break out; third, to protect the audience against fire and panic; fourth, to secure safe egress in case of fire or panic to the audience and to the theatre employees and actors; and fifth, to extinguish a fire in its incipency before it has a chance to spread and carry destruction.

The law should require every theatre-manager to have in the office of the theatre a complaint-book, which should be accessible to the public and to the press. In this book every person observing some real defect should call attention to the same, so that the complaint may be brought to the notice of the authorities for investigation and remedy.

No interior alterations, affecting either the plan, or the arrangement and construction should be made in any existing theatre without the approval of the building or fire departments.

Eternal vigilance forms the only assurance of continued safety in a theatre. There should be, to begin with, examinations and visits to all parts of the building after each evening and matinee performance. Then there should be general and frequent examinations either by the architect who designed the structure, and who is more than any one else familiar with all its features, or by a specially appointed committee of experts. Such a committee would be suitably composed of the following members: the manager, an architect, a builder, an underwriter, or a member of the fire department, an hydraulic engineer, and an expert electrical engineer.

A periodical inspection in detail should be made of all gas and water fittings, with frequent tests of the gas pipes, of the fire pump, of the automatic sprinkler system, and of all other fire appliances, of the electric lighting system, of the fire telegraph and fire alarm systems; and of the various other electrical equipments, of the fireproof curtain, the stage roof ventilators and the lightning rod protection. These are all necessary to prevent a failure in the working of any of the safeguards in an emergency.

There should be, moreover, occasional official inspection by the authorities, the fire or the building departments, preferably without a previous announcement. Repeated inspections of new theatre buildings are necessary to prevent any transgressions of the theatre-fire-law by the manager, or the engineer in charge of the theatre after the theatre has passed inspection and received the approval of the authorities. It also sometimes happens, that after the theatre license has once been obtained, internal changes in arrangement or equipment are made, which would be contrary to the rules, and which would have a tendency to reduce the safety of the building.

## THE PART THE PUBLIC PLAYS.

I see that "Observer" rather anticipates me in pointing to *The Mission*'s "Dates Ahead" as a most instructive and suggestive chronicle. It is our current census, and many are the lessons to be learnt from an analysis of its items. I turned to it one day for confirmation of an idea I had of the proportion of companies headed by stars, and I found confirmation abundant and exact.

Let me say at the outset, once and for all, that I have no word of censure for any individual stalling, however much I may decry the system. As things professional are ordered, they are the wise ones of us. Any actor who can scrape enough money together, or by hook or crook launch himself as a star, and omits doing so, simply wrongs himself. Let him pull through a season or two halfway creditably and he begins to have a drawing reputation. There are many who have succeeded by just holding on who would be astonished at the level they would find themselves at upon their merits as actors only. But their names have become a kind of trademark, and the public know what to expect. Patent medicines are sold in the same way—to know a thing is fairly good is better than the guess that it may be very good.

Taking your "Dates Ahead" of the week of last January 6th as about the maximum of the year, I find 217 companies under the head of Dramatic, and from a careful scrutiny of these I set down 115 as the number of companies in which the "play's the thing," presumably, and 102 in which the "star's the thing."

By star, I must explain, I only intend to include persons who, having some kind of proprietary right, are by it enabled to so select, revise, and manipulate plays, so choose and direct the support, so advertise and herald themselves, that his or her personal success becomes the primary and essential object of an organization, to which play, players, and public must subordinate themselves. In justice I allow there is little gain in stalling if this be not the policy, but at the same time I point to the significant fact that one-half the profession (in turns the whole profession) are laboring in chains and shackles.

Does it not appear preposterous that about a hundred unrepresentative, uninvited, chance appointed (to put it delicately), self-seeking stars should have the control of half the dramatic presentations through the country. What can be expected of such a state of affairs.

By way of elucidation let me make a few exceptions. My list of 102 includes Mr. Irving, whom no one surely would wish otherwise than a star, and I could name a dozen, or twenty more, who in any, the most ideal-

ized, condition of the stage would still by sheer buoyancy of their genius be found at the top, and conspicuously there. Again there are plays the theme of which perhaps necessitates one character dominating the rest. We will not blame the star for this. Against these admissions I set the fact that in many of the 115 play companies persons are featured (incipient starring) sometimes deservingly, sometimes not, just to pretend there is a great person along, but as, unless they have a proprietary right, their power for mischief is slight, I have not included these as "stars." Some other companies, the composition of which I am unacquainted with, I place in the non-star list.

I might give point to my words by naming instances, but this would be invidious. It is not a personal matter, but one of principle. The rules of the Season's Scramble, as at present understood, permit all this, but in the rush of our schemings, and bookings, and estimates, let us remember what it is all intended to do; let us think a moment of the part the public plays.

It has been cast for a very quiet, unobtrusive part, a mere utility, in fact, and its name is "Pay."

Yes, it pays, it supplies the fuel that keeps the fire going, with the modest expectation of being warmed by it in return. But our Fire, strangely oblivious of the purpose of its existence, reck not whether it burn brightly or smoulders forth nothing but smoke—not without risk of choking itself out! Sir, there is sad need of a stirring!

Managers insist from time to time that they are striving to find out what the public want, and to give it to them. But are they? And do they? The public would like the truth about plays and companies. Do they get that? Are our advance and press agents chosen for their skill and energy in making the truth apparent or rather (generally) for a cheerful capacity in an opposite direction? Is not this fact I have cited of half the companies in America being headed by stars—which is a challenge of merit, a public proclamation that they are exceptionally talented artists, called by their special gifts of prominence—is not this fact a broad and unblushing statement of an untruth to which the whole profession is made party?

It is idle to quote custom or deny the deception. The public do not make a lifetime study of theatrical exchanges and agencies. They are still guided and misguided by bills and posters and paragraphs.

And this leads me to mention another part the public plays, an even quieter one than the first, a very super's it is so simple; it is called, "Stay at home."

From some rough figuring (I wish exact figures were available) I estimate that the average attendance through the country per individual is less than once a year. Many we know go oftener, from which it would follow, which is what I am getting at, that many don't go at all. Experience shows that so little faith exists in theatrical announcements that the best productions have an uphill and precarious time of it for the first season. What a tremendous loss to the profession. I believe that the star system has done its full share in bringing about this state of incredulity. It has by its very nature lent itself to all forms of questionable free advertising, from diamonds to divorces. It makes a personal matter of an artistic matter. Meantime the public is finding new beauties in its second part. Like small parts, usually it escapes notice at first, but will be found of increasing interest as the comedy develops.

Allow what you will for business depression (in a healthy profession little allowance would be needed), you will find an apathy coming over theatricals which this does not explain. For it is felt by the better class of people. It is due, undoubtedly, to the soulless, unnatural plays going the rounds, which, without offending, fail to enthuse. If there be any cause more surely responsible for the production of bad plays than the star system (which I persist tautologically calling it), I should like to learn of it. Any one who has had my chance of observing will bear witness to the readiness with which even bad plays are accepted if they afford the requisite stellar opportunities, and good ones rejected as a matter of course if lacking this quality.

Can it be doubted that if all stars, with their cramping proclivities, were abolished, and plays permitted to expand to "stock" proportions (when "not a bad part in it," was the best recommendation), that the entertainment offered the public would rapidly improve in quality? There must come an end to this cart-before-the-horse fallacy of actors expecting plays to be designed for them. They are for the plays! We do not arrange music to benefit a piano, or violin, or flute, but to benefit ourselves through such instrumentality. An actor as such, can only be a grand organ of expression. This should be enough. It is at once his glory and his goal.

Sir, I think there is a way to mend much of this and other ills of our ancient calling, but I will not discuss it here, only to express a belief that it will be a great day for the stage when, having acquitted itself so conscientiously in its two silent parts of "Pay" and "Stay at home," the public shall be promoted to a Speaking Part.

Yours very truly,  
RICHARD GANTHONY.

## THE TIME EXTENDED, PERHAPS.

The engagement of the Fanny Rice Miss Innocence Abroad company at the Bijou may be extended beyond the contemplated run of four weeks. Watty Hyde has been engaged as musical director of the company.

Hugh Harting, of the Willard company, arrived in New York last week Monday on the *Berlin*, and has joined Sol Smith Russell for the season. Mr. Harting has been playing with success his original character of Dr. Yellowlegs in *The Professor's Love Story* in London.

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## GOSSIP OF THE TOWN.

E. T. Davidson has assumed the management of the Opera House at St. Cloud, Minn., as well as of the Brainerd Opera House, and both theatres are being refitted.

Dr. Flint, the hypnotist, and his business manager, L. J. Meacham, joined the Knights of Pythias at La Crosse, Wis., on Aug. 14, and subsequently banqueted the local lodge.

Felix Morris and Mrs. Morris, assisted by amateurs, gave a performance at Oconomowoc, Wis., on Aug. 11, for the benefit of the local free library association. Governor Peck and other distinguished men of the State were present, and an auction sale of seats, conducted by the Governor for Mr. Morris' testimonial entertainment, for the following Saturday, netted \$1,650, with half of the seats unsold. Several persons paid \$100 each for a seat. The receipts were nearly \$2,500.

Hattie Harvey, who was to have appeared in Charley's Aunt at the Empire Theatre has resigned from that company, having married L. L. Hill.

The American Comedy Quartette, O. M. Scott, Arthur Earle, Joe Seichard and George Lynne, made a distinct hit on the new roof garden at St. Louis.

It is said that M. B. Curtis has traded to George H. Deller the Driskill Hotel at Austin, Tex., for a plot of 6,000 lots at Lakewood, N. J., and a country place of about ten acres on Long Island. The hotel is valued in the trade at \$500,000 and the lots and dwelling at \$300,000. Mr. Curtis will make his home in the East hereafter.

Rehearsals of Dr. Syntax by the De Wolf Hopper company are progressing at the Broadway, where the opening will occur on Sept. 3. With the exception of Edmund Stanley and Alfred Klein, the company is a new one, including Edna Wallace-Hopper, Janie Goldthwaite, Bertha Walzinger, Alice Hosmer, Cyril Scott, and T. S. Gane.

Edward Leslie was not so seriously injured by diving at Sea Cliff as was at first reported. He suffered a stiff neck, but is now all right.

Frank L. Bisby telegraphed from Philadelphia: "Shaft No. 2 more than realized all expectations from a big enthusiastic audience."

The Engineer, under the management of Johnston and Chapman, began its tour at Somerville, N. J., Monday. A strong company has been engaged, and the time is all booked way into April.

H. J. Stewart, of San Francisco, has composed the music for Frederick Ward's proposed production of Henry IV.

Richard Golden is meeting with pronounced success in his farewell tour of Maine as Old Jed Prouty, judging by the reports of large houses and public expressions of regret that Old Jed was indeed taking his leave of the American stage. A numerous delegation from Bucksport, the scene of the play and the birthplace of the comedian, attended the Bangor engagement by special train. The piece has been played in all the principal towns of the Pine Tree State from five to twenty times in each place during the past five years, and in all instances to paying houses.

Clara Thropp has returned from Ontario Beach, and is rehearsing with Tim Murphy. Charles Thropp has been engaged for New Blood.

J. H. Roberts is back from his Summer engagement at the Schiller Theatre, Chicago, and has joined Miller and Comfort's Silver Wedding company.

Herbert Mathews, manager of the Edgewood Avenue Theatre, Atlanta, Ga., is in New York, having brought his opera company of thirty-eight people to this city. The opera season in Atlanta lasted eight weeks, and Manager Mathews says that the capacity of the theatre was tested at every performance. The Cotton States and International Exposition, which has assumed immense proportions since the Government has made a large appropriation, has commissioned Mr. Mathews to represent the amusement department of the committee on privileges and concessions, and all applications in the amusement line must be made in writing, addressed to Mr. Mathews, care of Marks and Norman, 25 West Thirtieth Street.



## NEWS NOTES FROM LONDON.

LONDON, Aug. 31, 1894.

Managers here are quite hopeful in regard to the Autumn season, in the provinces as well as in town. As a consequence, many more companies than is usual for this time of year are being sent out. And, marvelous to relate, the dullness of August in London is being relieved by a couple of "first-nights." To be sure, both are, strictly speaking, revivals; but, in each case, there will be a considerable air of novelty. This evening, for instance, will witness the reproduction of the famous burlesque, *Little Jack Sheppard*, at its old home, the Gaiety.

The second August production will take place on Wednesday next, when the farcical play, *Hot Water*, will be revived at the Criterion with a formidable array of comedians, which includes Charles Hawtrey, Edward Righton, J. G. Taylor, and William Blakeley. Among the ladies of the cast are such pretty women as Edith Chester and Miriam Clements. *Hot Water* is an amusing adaptation by the late H. B. Farnie, of *La Boule*, by Henri Meilhac and Ludovic Halévy, first produced at the Criterion on Nov. 13, 1876. It is only being put on, I fancy, as a stop-gap pending the return of Charles Wyndham and the production of the new comedy by Henry Arthur Jones.

The Comedy Theatre is announced to reopen on Saturday, Sept. 1, when *Comynes* will bring out Sydney Granville's new play, *The New Woman*. Meanwhile, the rival melodramatic houses, Drury Lane and the Adelphi, are making active preparations for the Autumn campaign. The latter will be the first in the field with the new drama written by C. Hadden Chambers, of *The Elder* fame, and R. C. Stephenson, the librettist of *Duchess*. The play is at present called *A Life for a Life*, a title which has already been used. The cast will include, in addition to William Terris as the hero, and Jessie Millard as the heroine, W. L. Abington as the villain, and that clever Cockney comedian, Harry Nichols, who won his popularity at Drury Lane under the banner of *Augustus Harris*. That admirable "character" actor, William Mackintosh, and Miss Vane will also appear in the Adelphi play, which will certainly have the advantage of a very fine company.

The *Levee* Lane play, a "new and original sporting and spectacular drama," by Sir Augustus Harris, Cecil Raleigh, and Henry Hamilton, will not be produced until somewhat later in the month. In the company will be found Mrs. John Wood, Beatrice Lamb, Alma Stanley, Fannie Brown, and Evelyn Hughes, and Arthur Rochester, George Goldson, Lionel Riggs, Harry Crossfield, Charles Dalton, and Charles Cartwright. *Round to Win* and *Sonnet* are variously given as the title of the new Drury Lane drama. What with two revivals and three new plays in immediate prospect we are not doing at all badly for the early season.

When Barrett's next American tour, which will commence at the American Theatre, New York, on Thanksgiving week, will last for only three months, and during that time, Mr. Barrett will only visit those towns which, in the past, he has found most remunerative. This production will probably involve some long and expensive journeys, but the end will probably justify the means. The actor's tour of the English provinces has already started under the most favorable conditions.

Months of the previous season, we had an American production called, *The Signal Light*, has recently taken place in the North under the management of W. T. Stephens and Misses Ozer and Gray. Miss Gray has made a name by her lively acting, but the chief feature in the production was, if I am to judge by the newspaper reports, half-a-dozen well-timed dogs. One dog in order to help the villain, takes away the hero's boots, which has been used for a murder, and leaves that of the villain beside the body. Another animal changes a railway signal from "all right" to "danger," and ascertains accident. The heroine is rescued from drowning by another dog, while a safe robbery is also frustrated by the same means.

The *Liverpool Daily Post*, the only paper in England which, so far as I am aware, makes a specialty of American news, had a cablegram on Tuesday announcing the death of Patti Ross. The London papers do not mention the incident, although the deceased actress was of English birth.

Cecil Horton York sails to-day on the *Comet* in order to join Rose Coghlan, by whom he has been engaged for twelve months to play *Levee* Lane.

Helen Edmund leaves next Wednesday on the North German Lloyd *Alber*.

On the same day William Calder sails from Liverpool by the *Britannic* in order to open at the Bowdoin Square Theatre, Boston, on Sept. 3 in *The Span of Life*.

Dorothy Durr, an excellent actress, and formerly a member of the Berkeley Lyceum School of Acting, recently presented her husband, H. J. M. Durr, the journalist, with a "bright-eyed boy," so it is announced in this morning's papers.

Ernest Sandow, the strong man, has at last been married. The bride was Blanche Brooks, the daughter of a Manchester photographer, and the wedding was a private affair.

AUSTIN BARKSTON.

LONDON, Aug. 18, 1894.

It was once said, and with considerable truth, that the English climate consisted only of samples. But even in those distant days there was an occasional gleam of sunshine to relieve the monotony. We have now, however, entered upon a season of prevailing gloom and perpetual showers. For weeks past, it has been dull, cold, cheerless, depressing, with, perhaps, one fine day in a fortnight just to aggravate you. Under these circumstances, I think a special vote of thanks is due to the managers who have been bold enough to keep their theatres open in August, and who have, luckily, been re-

warded for their enterprise. For, at the nine or ten first-class houses now open, really excellent business is being done.

For mine own poor part, I have had my memory stirred, during the last week, with the revival of *Little Jack Sheppard*, and I have again been delighted with *A Gaiety Girl*. I am told that I am degenerating, that I have lost my taste for the serious drama. Not a bit of it. But I must probably own that I am glad that my duties do not make it necessary for me to witness minor tragedies just at present. There will be time for them in the cold of the Autumn and the fogs of November.

In the meantime, let me observe that America is responsible, in connection with *Little Jack Sheppard*, for a good deal of honest amusement. The revival, which took place last Saturday, brought together a large number of interested spectators, many of whom bore fresh in their minds the admirable burlesque acting of the late Fred Leslie and the equally fine performance of Nellie Farren, who is happily still with us, although an invalid. Seymour Hicks, who followed poor Leslie as Jonathan Wild, had to bear the unenviable brunt of comparison. But he came through the ordeal with flying colors. He was evidently extremely nervous at the outset, and I do not think that he was well-advised in repeating the "business" originated by Leslie. But he made a popular success in spite of all recollection. He is bright, neat, agile, and he has a capital voice for this kind of work. He made his best hit by the introduction of the Tramp act from 1892. Mr. Hicks makes up as nearly as possible to resemble Walter Jones, and his performance is, undoubtedly, a good one. Personally, I am in favor of the American performer, but the Tramp is a novelty to the Gaiety audience, and consequently it goes.

Of the new *Jack Sheppard*, I cannot speak on terms of equal praise. Jessie Preston is a lady from the music halls. She is short and rather thick-set and is not particularly graceful in boy's dress. But she has abundance of spirit and her unflagging energy atones, to some extent, for her want of style. I am bound, however, to say that she is well accepted and popularity goes before art in these cases. Miss Ellaline Terriss is as pretty as a picture as Winifred Wood, and her charming simplicity is very refreshing amidst so much boisterous brilliancy. The remainder of the cast is quite admirable and the piece is mounted sumptuously and beautifully. The burlesque is a little out of date now, but it will, unless I am much mistaken, fill the Gaiety until Arthur Roberts is ready to appear there in October. Verily, the old order changes giving place to the new.

Filled with memories of the *Little Jack Sheppard* of '92, and fresh from the revival of the same burlesque, I paid a second visit to *A Gaiety Girl*, and, as a result, I can promise the playgoers of New York a treat next month. *A Gaiety Girl* is one of the smartest pieces of its kind that I have seen, and, in my opinion, infinitely better than the old-fashioned burlesque consisting of doubtful verse and word-twistings. The "book" is especially bright and you will relish its satire. A very strong reason for its remarkable success is the fact that, while most productions of its class, it tells a story, and a wonderfully dramatic story into the bargain. In this respect, it resembles *Les Cloches de Corneville*. The music and the comedy have a clever, interesting, dramatic background. The piece glorifies the typical Gaiety girl, but it's more the case for that. The interpretation naturally has a great deal to do with the success, and, as I have already said, you will have a cast quite equal to the London one. Two of the original members of it, Harry Hutchinson and Fred Kane, will become great favorites with you. There are two songs in the piece, "Tummy Aches," and a French chanson, which will delight Americans just as they have delighted Londoners for nearly a year. There's nothing else about *A Gaiety Girl*. On the contrary, its smart allusions are so lively that Mr. George Edwards found some difficulty in getting the Examiner of Plays to give his sanction to this brilliant-written and satirical piece.

I have only one regret in regard to the American and Australian production, and that is that Miss Hobson, who plays the title role here, does not go with the traveling company. The part is comparatively a very small one, but Miss Hobson makes it prominent by remarkable delicacy of treatment, by excellent acting, and by sweet facial expression. She is very natural in the dramatic moments, and her by-play is admirable, so, for instance, in the last act, where she listens to the song of her lover. Miss Hobson's face at this point is a study. Where it would be easy to be doll-like and passive, Miss Hobson is animated and full of expression. She has no word to say, during this song, but she expresses the situation by her face. It is almost acting of an uncommon order, particularly in productions of the light stage.

Months, at the Savoy, has passed out of existence, and *What We Forget* has ended its run at the Adelphi to-night, with its fifty-third performance. We will still, however, have two theatres open next week. *Little Christopher Columbus* closes its performance at the Lyric, while the seven hundredth representation of *Our Flat* at the Strand was given last night. Charley's Aunt and *The New Boy* go on, like the brook, forever, and E. S. Willard is doing capital at the Garrick with *The Professor's Love Story*. Charles Hawtrey is appearing in Wyndham's old part in *Hot Water* at the Criterion, and Go-Hang, thanks in large measure to the humor of J. L. Shine, fills the Trafalgar.

J. C. Williamson, the Australian manager, sailed from Southampton this morning by the *New York*, in order to pay a flying visit to the States. Mr. Williamson will not be able to remain with you long, as he leaves London for Australia on Sept. 28. However, he will see the last rehearsals of *Struck Oil*, in which he made a hit in America and London in the old days, and which brought

him in a fortune in Australia. May it do the same for Augustus Pilon, who is now sending the play out on tour in America. Mr. Williamson will not be able to see very many plays, I fear, in New York at this time of year, nor will this aide and astute manager make many purchases of American plays for Australia, unless the exaggerated ideas of money on this point are somewhat reduced. He will, however, meet many old friends in the land of his birth, and, I trust, in the spring of 1902.

Another departure for America which took place during the week was that of J. E. Dodson, so long associated with the Kendals. Mr. Dodson sailed two days ago by the *Manitoba*, of the Atlantic Transport line, in order to play a preliminary season with John Drew, in *The Battle Ship*, before going to the New York Empire.

If *Booth*, it is now stated, is to open at the Princess's Theatre, on Sept. 15, with *Little Miss Cate*, I have no great hopes for the success of the venture.

Wilson Barrett will produce, for the first time on any stage, his adaptation of Hall Caine's novel, "The Manxman," which will be included in his American repertoire, at the Grand Theatre, Leeds, at which he is the director, on Wednesday next. If I survive the gloom of London so long, I will go down to see the play, and will tell you of it in my next letter.

It was originally announced that Olga Nethersole was going to America to play Juliet under Augustin Daly's management. Then Clement Scott's adaptation of *Denise* was fixed upon. Miss Nethersole, who has the lady's privilege of changing her mind, has now decided upon Carmen, in an adaptation from Prosper Merimee's novel by Henry Hamilton, for her opening part on Oct. 25.

AUSTIN BARKSTON.

## THE BAUBLE SHOP IN BERLIN.

BERLIN, Aug. 6, 1894.

On Wednesday the Le-sing Theatre opened its season with *Die Sittenrichter*, Oscar Reizenhals's adaptation of Henry Arthur Jones' *The Bauble Shop*.

The reception which the play had at the hands of the audience and critics leaves no doubt that the production was a complete failure. There is only one word to describe the whole conception of the play. It is incurably naive, and its comicalness is in the adaptation, if possible, even more apparent than in the original.

The interpretation was excellent in every instance. Herr Sauer gave a very good portrait of the pitiable *Cherchenke*. Another excellent performance was Herr Kober's *Mathew Kober*.

The superfluous role of *Lady Kate* was filled by *Frederick Reizenhals*. *Frederick Elinger* was pretty and sympathetic as *Sessie Kober*, though her inexperience was yet too much perceptible, and Herr Horn contributed largely to the effect of the final situation. The piece was well put on.

Van.

## ART AND MANAGEMENT.

"Since Mr. Paulding's interview in *The Mirror*, stating that our next tour as joint stars would be postponed until season after next, several propositions have been made to me to go out again this season," said *Heids*, "ranger to a *Musson* man. 'I have been obliged to refuse most of the offers made because they involved my being a financial partner with the manager, and I would like to explain once and conclusively my reasons for such decision through *The Mirror*."

"In the first place, I have practical proof of the money-traveling power of my play, *A Duel of Hearts*. I do not claim on my first season to have made a fortune, or even a dollar, but I do claim with all appreciation and thankfulness for the fact that no woman ever lost less money in starting and floating her own enterprise, in a first-class legitimate attraction, playing only the best theatres, and being practically obliged to assume her own management at a moment's notice, under many most trying circumstances, and paying my company full salary throughout the season."

"The verdict of eighty-eight towns from Albany, N. Y., to San Antonio, Tex., and from San Antonio to Omaha is a pretty good test for an unknown play and an equally unknown star, and my scrap book and business statements are open to any manager—but not my pocketbook."

"That is my pecuniary reason for not wanting to be a partner, but my artistic reason is still stronger. I am ambitious to be an artist and not a financier—not even to be wealthy, except as it proves the success of my art and would make me free to help others climb the thorny path and find perhaps a few roses. How could I ever become an artist, by now being out of touch doing artistic and having only the other three in which to expend my cramped and still growing wings. Nothing but the clear necessity of somebody launching my heat if I wanted to try the sails behind me to give the first shove last season, and having felt the thrill of life along her hull, I am more than happy to yield to others the glory of starting and the back-out, wishing to keep myself as a sort of well-poised and harmonious balist in the centre of the boat—or stage—as may best assist my future manager."

"Mr. Paulding has already expressed his similar views, and a large part of our success as joint stars was due to harmonious and strict principles, the lack of which foundation in the run of many artistic combinations. To Mr. Paulding's steady purpose and high standard of art, I owe much, and shall deem myself fortunate to be again associated with so earnest and brilliant an artist."

Get Date books containing percentages, ticket tables, etc., covering 1894-5. Twenty-five cents each. Sappo Department, Dramatic Branch.



## ENGAGEMENTS.

Ernest Hastings has signed with On the Mississippi.

S. Goodfriend will be in advance of On the Shimmer.

W. C. Mason will go with *A Temperance Town*.

Guido Harburg has been engaged by Charles Frohman for the John Drew company.

Bert C. Thayer and Blanche Nichols have signed with *A Baggage Coach*.

Mary Arkburgh will be with Kennedy's Players.

Abbott Davison will go with the Calhoun Opera company.

Sahay Wilmer has been engaged for the New South company.

Marie Taylor Johnson will go with Monwood.

Harry C. Gibson has been engaged for the Pulse of New York.

Mrs. Orient Anson will go with *A Baggage Coach*.

E. E. McFadden will play the part of Lieutenant Edgar Hawthorn in Charles Frohman's *The Girl I Left Behind Me* company (Western) opening on Sept. 1.

William Lee has signed with *The Girl I Left Behind Me* company, to play *Scatter*.

Alberte Lee and Master Earl will play *Fawn* and *Dick Burleigh* in *The Girl I Left Behind Me*.

Manager I. H. Shuck, of the Calhoun Opera company, has signed Philip Hamlin, formerly of the "social correspondence staff" of the *Chicago Inter Ocean*, as press agent for the season.

Olive V. Berkley has been engaged for the intricate role of *Abby Hall*, originated by Helen Collier, in *A Rack Number*, and will open at the Chestnut Street Theatre, Philadelphia, on Sept. 3.

Sam C. Miller and wife (Marie Harcourt) spent the Summer among the lakes of Northern Michigan. They have engaged with the company supporting John Dillon, which opened on Saturday.

Alida Corblyan has been re-engaged as leading lady in J. E. Toole's *Killarney* and the *Rhine*.

L. E. Lawrence has been engaged to play *Fant* in John Griffith's production of that play.

John Handley, a well-known critic of the West, recently associated with the *Kansas City Times*, as dramatic critic, has been engaged by Wagonhals and Kemper as advance agent for Young Mrs. Watling.

Louis Egan and George Gardner will be with J. E. Toole's *Killarney* and the *Rhine* company. Miss Gardner as coquette and Mr. Egan as business manager and treasurer.

Annie Wood has been engaged for *Satan* in *Blue Jean*.

Daisy Louvering will go with Von Yonnon.

Eva Taylor has been engaged for the key part company.

Lois Mortimer will play the part of *Pier* in *A Trip to Chinatown*.

Charles B. Wells will be with Marie Janzen next season.

Leon Victor will go on the road with one of Davis and Keph's attractions.

Will S. Hartman will play *Alexis* in *Darkest Russia*.

Jessie Mae Hall and Mark E. Swan are playing the leading parts in *A Barrel of Money*.

Julia Lake and Linnie Cunningham have signed with *Levin's Spider and Fly*.

J. A. Solomon has been engaged by Hina and Augustin Neville to go ahead of *The Boy Tramp*.

E. A. Kerr, the business, formerly with 9 Bells, She, and other organizations, will rejoin the *Electric Quatreto*, which will be a feature of Hyde's Comedians.

Otto Zimmerman has been engaged as musical director for *Pawn Ticket* 210, rehearsals of which by Amy Lee, Frank Drake, and P. Aug. Anderson will begin in two weeks. The season will open at Nido's on Oct. 1. Lionel Hand will play the part of Gregg, in which he made a hit with *Lotta*.

Edison Desmond and John H. Haron have been engaged by F. W. Lane for John E. Brennan's *Tin the Ticker* company.

Ruphus Brynne, who formerly supported Margaret Mather, has signed with Coon Hollow to play a leading heavy part and manage the stage.

Joseph P. Water has signed with *A Ride for Life*.

John S. Knoll will be stage manager for the *Go-Hang* Von Yonnon company.

J. Irving Southard and wife (Emma Solchary) have been engaged by E. J. Delinger to support Arthur C. Sidman in *A Summer Show*.

Linnie Hagan will be with the *Ulla Abert* company.

Harry Dussale has signed for *A Ride for Life*.

Ed. S. Smith has been engaged as musical director of *The Transfer* company.



## THE USHER



The season of 1904-5 has begun with a boom.

In this city, where there has been a dearth of theatricals during the Summer, the hunger of the public for indoor entertainment is shown by the splendid receipts of the early openers.

The feeling with respect to the season's prospects has changed remarkably within the past fortnight.

Depression has given place to hope, and the belief is growing that the Fall and Winter hold in store greater chances of profit than were even dreamed of a month ago.

This reassuring expectation is but the reflex of the renewed confidence that is felt in business circles generally.

The universal opinion of men whose views are entitled to weight is that the conditions will improve steadily from now on in all sections of the country.

From Denver Mrs. Potter writes me that she has put into rehearsal Charles F. Nirdlinger's new play, *Marion de Lorme*.

"It is a beautifully written play," says Mrs. Potter. "It has always been my intention to play Marion, but until I met Mr. Nirdlinger's version I never could get a piece on the subject that pleased me."

Mrs. Potter expects to have the play ready to produce next week in St. Paul.

She adds—probably for the benefit of aspiring authors—that she is endeavoring constantly to procure original plays of merit.

I am told by one who knows that the amount of money paid by Marie Tempest to Mr. Whitney as a forfeit was \$1,200.

She also put her signature to a contract to return to his management at the conclusion of her engagement with Edwards in England, but—well, let us not anticipate.

Whitney, by the way, has made an offer to Calvé to come to this country in '05-'06; but as she is to sing at the Opera in Paris that year she is unable to accept it. Whitney, however, is now trying to arrange with Calvé for the following season.

Her terms are \$1,200 a performance and ten per cent. of the receipts above \$5,000.

Calvé, in the event of closing with young Mr. Whitney, stipulates that the contract shall be signed by his father.

And yet they say that great prime donee frequently lack business acumen!

Of Alexandre Dumas' new play, *Route de Thibet*, positively nothing is known except the title.

It was to have been produced early in the Autumn at the Théâtre Français, but it has been postponed again, this time until January.

Dumas, I learn from one in the Parisian dramatic and literary camp, has worked on this play an unconscionable time, and it is not finished yet. He is now rewriting it for the tenth time.

Bronson Howard considers a year too short a period in which to complete a play; but Dumas is even slower.

Should the *Route de Thibet* turn out a failure its author will have to face a terrific scolding, not only because he has delayed the production a number of times, but also because he has been flinging mud lately at the Paris critics, who may be trusted to put an extra edge on their knives for that important premise.

The statistician who furnished an estimate of the fortunes of a number of successful managers to *The Mirror* recently, is taken to task by a shop-bucket morning paper for crediting Eugene Tompkins with possessing a million.

"It is a ten to one shot," says this publication, "that Eugene Tompkins is set down as worth more than double the sum he really possesses."

As a matter of fact the statistician underestimated Mr. Tompkins' fortune. A million and a half would be nearer the mark.

Mr. Tompkins inherited an immense property from his father, who had not only been a successful manager during a long period, but whose means had been quadrupled by shrewd speculations and investments.

Louis Aldrich, who was associated for many years with the elder Tompkins, and who is in a position to speak understandingly, accounts Eugene Tompkins to be the wealthiest man connected with the stage in this country.

When the theatrical millennium arrives there will be no commission on ads "critics" in this city.

At the present time there are three or four of the less important morning newspapers whose delectable practice it is to pay commissions to their dramatic writers on all theatre advertisements solicited and obtained by them in lieu of a stated salary.

The result of this dishonest scheme is that

the theatrical columns of the papers in question reflect the condition of the advertising columns.

Even a reasonably keen outsider can tell by a glance at their "criticisms" which theatres pay trifles and which theatres refuse to "come down."

The worst feature of this infamous system of corruption is the abuse that it incidentally begets upon the heads of disinterested actors, who have no more to do with the success or failure of the solicitations of these drabs of journalism than the man in the moon.

The motive for the *Atlanta Constitution's* enthusiastic endorsement of the plan of a firm of theatrical agents to monopolize Southern bookings is evident; but its assumption that the scheme has succeeded and that it will influence the character of the attractions that are to visit the South this season is less easy to understand, particularly as the proposed monopoly is not expected by its promoters to go into effect before next March.

Discussion of the project continues, with its opponents in the majority to date.

It is noteworthy, moreover, that managers of the most prominence and influence are the strongest in their objections.

In connection with this subject, I have received a letter from a theatrical man, in which he says:

"I see that the candidates for first places on the Southern monopoly ticket are describing themselves in print as scholars and gentlemen. That's all right, but what makes them so modest? Why don't they tell how they brought out the now eminent comedian Joseph Jefferson, and how, when things looked dark for the democrats in the last presidential campaign, they laid aside their enormous private business, took off their coats and elected Grover Cleveland?"

Very little encouragement is given to the management of the Pollard woman in its endeavor to get dates.

Men that undertake to foist women upon the stage whose only claim to attention is notoriety make the mistake of supposing that the publicity obtained through a scandalous possession secures them a value, and that a morbid curiosity exists among the playgoing people to see a woman who has mud on her garments.

That fallacy has been demonstrated again and again.

There have even been cases where a scandal has succeeded in damning a woman of real ability. Witness the case of the celebrated English burlesque actress who came to this country several years ago with a scorching lead in tow, and who was virtually driven back to England by public opinion.

Somebody said the other day that there was no more impropriety in Madeline Pollard seeking to go on the stage than in Breckinridge seeking reelection to Congress; but as a matter of fact Breckinridge has Congressional qualifications apart from his loss of character, whereas Madeline Pollard is not suspected of possessing any aptitude for the stage.

And that makes a certain difference in the old reprobate's favor.

Next week's *Mirror* will contain the roster of the companies that will be on the road this season. Great care has been employed to make the lists correct as well as complete.

The annual publication of the roster is a great convenience to many persons who find it a comprehensive directory of the profession.

Indeed, until *The Mirror* established this feature several years ago it was next to impossible to learn the whereabouts of a large majority of members of the guild.

According to a Paris paper there is one theatre in that city to every 32,000 inhabitants.

In New York there is one theatre to every 60,000 inhabitants.

That dispenses of the frequently expressed belief that New York has too many places of amusement.

Moreover, our managers are not compelled to compete with theatres that are subsidized by the government—the unfair business conditions that exist in the French capital.

## AN ARMY OF CHARITIES

Abbie Schofield and Gran advertised last week for sopranos, altos, tenors and basses, the idea, as explained by Mr. Gran's private secretary, L. M. Reuben, being to form an auxiliary American chorus numbering about fifty singers.

These singers, Mr. Reuben explains, will be trained in the repertory of French and Italian works to be produced during the season, and will be reinforced at its opening by about the same number of experienced chorists from abroad. This, it is expected, will form the best training school for operatic artists of the future. They will become familiar with both the music of the roles and the stage business and, in addition, the perfection of the ensemble will be enhanced.

Between one and two hundred alleged singers presented themselves in response to the advertisement, but only a few were chosen by Stage Manager Parry. Most of the applicants had overlooked the line in the advertisement that read: "Youthfulness and good appearance indispensable." The final selection will be made to-morrow (Wednesday).

## BATHER LATE IN THE DAY.

Superintendent Jenkins, of the Society for the Prevention of Cruelty to Children, telephoned to the Fifth Avenue Theatre yesterday, asking if it were true that two of the Japanese dancing girls in *The Mikado* were under sixteen years of age, and demanding to see their licenses at once, under penalty of having the performance stopped. Mr. Miner says the girls are over sixteen.

## TO HELP THE ACTOR.

F. F. Mackay and two other actors are endeavoring to organize a society to be known as *The Actors' Association*.

A provisional constitution, which was adopted by a committee on Aug. 16, was further discussed at a meeting in the Broadway Theatre Building last Tuesday, but permanent officers were not elected. The provisional officers are George McIntyre, president; J. A. Washburn, secretary; and F. F. Mackay, treasurer.

"The object of the society," said Mr. Mackay to a *Mirror* man, "is the improvement of the condition of American actors. I have been on the stage since 1857, and I have never known the condition of the members of the theatrical profession to be so degraded as it is to-day. I do not refer to the past season, which has been exceptionally bad, but to the general tendency noticeable during the past few years."

"As we are looking to the improvement of the profession, we shall start with the financial question and endeavor to protect our members from irresponsible managers."

"A lot of money is made in the theatrical business, and yet, while managers get rich, actors remain poor. The average salary among the 5,000 actors on the stage is \$35 a week, and, as the average season lasts only twenty-five weeks, the average actor's yearly income is but \$875."

"Now, we are going to see if there is not some way by which the actor can better his condition and derive some little share of the immense profits that come out of the theatrical business each year. What plan we shall follow I do not know yet."

"We intend to hold another meeting next week and then the ways and means will be thoroughly discussed. Meanwhile, the Association is simply in embryo."

## YOUNG MRS. WINTHROP.

A *Mirror* reporter talked with Lincoln A. Wagenhals, manager of the Young Mrs. Winthrop company last week, regarding his prospects for the coming season. Manager Wagenhals was at his desk, looking over a stack of letters which he said was the result of an advertisement for time in last week's *Mirror*.

"Our company is the best we can secure, including Robert McWade, whose artistic work with the Mason-Manola company is well remembered throughout the country. We have signed Mr. McWade for two seasons to appear under our management, and early in the Spring we shall produce a play of his, dealing with electricity. Lansing Rowan, who created a sensation as Constance Winthrop in *Kansas City* during our Summer season there, will be seen again in the part, while dainty little Una Abell will play Edith, the blind girl."

"Mr. Kemper will stage the piece, and play Herbert, while Errol Dunbar will be seen as Douglas. For my business staff I have engaged John Handley, dramatic critic of the *Kansas City Times*, to go in advance. I shall carry a treasurer, and will spend my time between the company and the agent, as I think the work for a company is not done a week in advance but a few days before its arrival."

"Mr. Kemper and myself are securing new and elegant paper, and judging from the universal opinion of out-of-town managers that desire to book us, we are confident we have a money-maker, and if a first-class company, good printing, and energy count for anything, the hard times will not affect the tour of Young Mrs. Winthrop. Our regular season will open at the Academy of Music, Buffalo, on Oct. 1."

## A NEW OPERA COMPANY.

The New York Ideal Opera company has been organized to give grand opera in English during the coming season under the management of Charles A. Kaiser. Mr. Kaiser will also officiate as the leading tenor.

Other members of the company include Charlotte Walker, Ma Gray-Scott, Helen E. Metz, Marion Walker and Hilda Goodman, sopranos; Marie Matfield, Louise J. Bl and Annie Lee, contraltos; Thomas Evans, Greene and Gustave Granitz, tenors; Grant Odell, Alcuin Blum and Lewis Williams, baritones; and John C. Dempsey, Walter Hoffmann, Herman Hovemann and Gustave Holm, basses. Mac Spicer has been engaged as musical director, and L. Perley will be an advance.

It is the plan of Manager Kaiser to organize an operatic circuit with a view to giving performances in each town every three weeks during the season. The circuit will comprise the Hudson River towns as far as Albany, all the towns of the Mohler circuit, and the larger towns in New Jersey, such as Paterson, Newark and Elizabeth.

## THE DRESSING-ROOM QUESTION.

*The Mirror* has received a communication signed "Stage Hand" in which the writer says that the managers are not altogether to blame for the filthy condition of dressing-rooms, but the performers are often to blame themselves.

He declares that the manager who employs him had light, clean paper put up on the walls of the dressing-rooms, and also put carpets on the floors, but that members of the very first company that played in the house (after his employer had leased the theatre) spat tobacco juice on the carpets, and threw tobacco quids on the wall paper and into the corners of the room.

The writer also complains that members of traveling companies frequently defaced the walls with objectionable rhymes and obscene illustrations, and he thinks the local managers would be justified in publishing the names of companies who left the dressing-rooms in a filthy and otherwise objectionable condition.

## REFLECTIONS.



This is a portrait of Ben Stern, the popular manager, who is now traveling in advance of M. B. Curtis. Mr. Stern is known from one end of the land to the other, and his loyalty to his attraction and his efficiency are firmly established qualities.

Carmencita did not appear on the American roof garden last Thursday night, on account of illness.

A judgment has been entered in Brooklyn against Frederic Bryton and Meyer R. Bimberg, in favor of Frank Kuhn, for \$337, on a cheque and another judgment against the same parties and in favor of Jacoby and Goldsmith for \$585 for cigars.

Max von Mitzel has just returned from an extensive European tour that took him through Scotland, Ireland, Prussia and Italy. In Italy an old resident presented Mr. von Mitzel with a Roman sword which he said was more than eight hundred years old. Mr. von Mitzel, who is manager for Sadie Winford, was accompanied by his Virtue, late of the Princess Bonnie company, and who will be a member of his organization this season. The Roman sword will be used in *Ingenue*.

Lincoln J. Carter will have four companies on the road this season, two playing *The Fast Mail* and two with *The Tornado*.

Alma Chester and O. W. Dibble joined the Maude Hillman company in Cortland, N. Y., last week.

Joseph Grismer and Phoebe Danes, who have been summing at Bay Side, L. I., are preparing for a tour in The New South beginning on Sept. 3 at Hartford, Conn.

Gilbert Learock, of the Ward and Vokes company, while going to join that organization was struck in the side by a stone thrown through a car window at the Madison Street crossing, Chicago. She was saved from serious injury by her corset, several steel ribs of which were broken.

Wagenhals and Kemper have signed Robert McWade, who will continue under their management for two years. McWade will make his first appearance under this management as Buxton Scott in *Young Mrs. Winthrop*.

Lawrence McCarthy, who has been in Europe in search of novelties for Eugene Tompkins' *Black Crook* has returned. The Athos Family, head-balancers and gymnasts, a novelty of the living-picture order, and other features are promised. Pearl Roman has been engaged as soubrette. The season will begin at the Grand Opera House early in September.

As a result of the Booth memorial performance at Ford's Opera House, Baltimore, last Spring, a portrait of Edwin Booth, painted by Paul Hallwig, will be presented to the city. The artist has selected as his model the last photograph of the actor taken by Sarony, showing the subject standing beside a chair in a graceful and characteristic pose. The painting is from a model clothed in the Booth costume used in *Hamlet*, and now owned by Creston Clarke.

Harry Corson Clarke has started "The Broadway School of Acting" in Denver, Col.

A wagon circus, under the management of Mann and Company, reached Peabody, Mass., the other day from Georgetown, where it had made a two-days' stand and played to poor business, running into debt to a hotel. H. B. Mann, the manager, left the company at Georgetown, owing salaries ranging from \$5 to \$100. He took with him \$200 that the treasurer of the show had left with him as security. The show was owned by a woman in Dover, N. H. It is said that performers were advertised for under the names of H. B. Mann, Charles Adams and Brooks Brothers. The performers decided to run the show, but after a few days this was found impracticable, and they disbanded.

Miss Estella Louise Mann, of Louisville, Ky., will make her professional debut in concert with Sousa's Band at Manhattan Beach, the 30th and 31st. Miss Mann is a graduate pupil of Signor Lino Mattioli, College of Music, Cincinnati, O. Her voice is heavy mezzo-soprano of extraordinary compass, strength of tone, and good carrying quality. *The Cincinnati Evening Post* says of her: "Miss Mann is a fair type of the Kentucky beauty. She has one of the sweetest voices that has ever been trained in Cincinnati." Miss Mann is the niece of Manager W. A. Sherris, Theatre Vauxhall, Nashville, Tenn.







seemed to appreciate the humor of this scene.

The piece is presented by a clever company, of whom W. B. K. Mack as Stanley Dodge, the prodigal father, and Thomas H. Sedgwick as Smith, are the principal factors. The other parts were played by Nellie Semant, Lora Thorne, Marjorie Fair, Frederick W. Bowers, Ned Monroe, William Jerome, and Little Elsie Lower.

### THE BROOKLYN THEATRE

#### Slaves of Gold

Slaves of Gold seems to have easily entered into popular favor as was evidenced by its dattering reception last night. People were turned away, the theatre being completely filled at an early hour.

Elmer Grandin, the author, made an interesting character of William Hope, and Eon Mountford proved aptly in touch with the character of Mary Bartly. William B. Arnold and Ma Vallance were worthy of mention.

A continuously interesting play and a good interpretation aroused frequent and generous applause. Next week, *The Life Guard*.

#### Bijou—Fanny

The pretty and commodious Bijou was jammed to the doors on Saturday evening, in spite of the heat, and the audience was alternately amazed and amused by the mechanical devices and the antics of the agile actors of the superb company the Haskins have engaged to interpret the piece. Everything went with perfect smoothness, and the Bijou is in for a good week's business. Next week Steve Brodie will be "tuff," and Frank Bush will be facetious in *On the Bowery*.

#### Columbia—The Passing Show

Red-hot from its success at the Casino, *The Passing Show* passed muster before a large house here to-night. All the jokes were laughed at, all the songs were encored repeatedly, and every one of the actors was made to feel that his or her efforts were appreciated to the utmost. Enthusiastic hits were made by Mabel Stephenson with her bird-warbling, and by Charles Ross in his imitations. John Drew comes next week in *Christopher Jr.*

#### Star—The Life Guard

The patrons of the Star are fond of sensations and thrills, and their liking was fully satisfied this evening at the performance of *The Life Guard*. The audience was wildly enthusiastic at the rescue scene in the tunnel, with its human ladder, and the rest of the play was received with great favor. Joseph J. Dowling and Myra L. Davis played the principal parts, supported by a good company. Next week in *The Name of the Car* will be played.

#### Notes

The Lee Avenue Academy will open on Labor Day, under Lindon and Roberts' management. Phyllis Rankin in *In Tennessee* will be the attraction.

The Grand Opera House opens on Saturday evening after a thorough renovation. The original Kilany pictures are advertised in large type, with a Railroad Ticket to fill out the rest of the evening.

The Amphion also opens on Saturday night. *Struck Oil* will be the initial attraction.

The Park opens next Monday with Joseph S. Hanworth in a revival of *Roadside*.

The Sims have returned from Europe, bronzed and healthy, ready for the work of the coming season.

Budding Billy Barry leaves home this week for the road, and the hearts of the Shepherd Bay bookmakers are very sad.

### DR. SYNTAX PRODUCER

(Special to The Mirror.)

Bowman, Aug. 27.—At the Academy of Music, the De Wolf Hopper Opera company opened to big business in Dr. Syntax. The opera has made a profound hit, and Mr. Hopper added one more to his list of triumphs.

Eva Wallace-Hopper and Bertha Wallinger have also scored. The piece is put on in a most sumptuous manner. Mr. Hopper was accorded an enthusiastic reception. There is no doubt of a big week's business.

W. A. TERNHAYNE.

### G. A. R. ANNUAL ENCAMPMENT

#### Low Rates to Pittsburgh

Interest in the annual reunions of the Grand Army of the Republic and Naval Veterans' Association grows with each succeeding year, not only among the veterans themselves, but among all patriotic citizens of the republic.

The encampment this year at Pittsburgh, from present indications, promises to be an interesting and enthusiastic as any reunion since the war. Thousands of veterans from all parts of the country will be present, and Pittsburgh will surpass herself in showing them her hospitality.

The Baltimore and Ohio Railroad Co. will sell excursion tickets from all ticket stations on its line east of the Ohio River, for all trains September 6th to 10th, valid for return passage on all trains until September 10th, inclusive, at one fare for the round trip.

For more detailed information, write to C. F. Craig, Gen'l Eastern Pass. Agent, R. & O. R. R., New York, N. Y.

Will R. Bernard returned from England recently. He will be Roland Reed's leading man this season. He is now rehearsing daily with that star in *The Politician*, the comedy by David Lloyd, which Sydney Rosefield has revised.

### A MONEY-LOVING AGENT

A story was printed in an evening paper last week describing the discovery that a dramatic agent, who engages actors for a theatrical firm that is to send out eleven companies this season, has been lending money during the summer at a scandalously usurious rate of interest.

The agent, so the printed story ran, has an office not far from Thirty-third Street and Sixth Avenue, in the same building as the aforesaid firm, and his business is conducted openly, for there is a sign on the door bearing the legend, "Money lent on good security."

An actor was engaged as leading man for one of the firm's companies. He was hard up, and wanted money to buy his wardrobe. He had been with the firm last season, and had borrowed money from them for his wife at the rate of 25 per cent. This time he wanted \$50. He went to the agent and offered to give him a note for \$100 for a loan of \$50. The agent declared that money was worth more now. He would lend \$50 in return for the actor's note for \$125, and 6 per cent. for three months in addition. The actor was indignant. "It's a bunco game," he told the agent, and refused to join the company.

There was a row and one of the members of the firm heard of it. He sent for the actor, and asked him what he meant by his belligerent behavior. When he saw the young man was in earnest, the manager admitted that the rate of interest was rather high. The actor, however, refused to be pacified, and declared that he would sooner break stones than work for such a firm. One actor secured a loan on his household furniture, valued at \$5,000, another borrowed \$35 a cd had to give his note for \$50.

It is also said on the Rialto that the agent in question is merely an employee of the firm, and that all the commissions paid to the agent go back into the firm's pockets.

The firm's eleven companies are said to average twenty people in each. That makes 220 people engaged. The average salary is \$35. Thirty dollars multiplied by 220 makes \$6,600 for one week's salaries, and as the usual commission is one-half of the second week's salary, this would be an economy for the firm of \$3,300.

A Miss-a man took some pains last Saturday to investigate this interesting story.

There are two dramatic agents near Thirty-third Street and Sixth Avenue. One is J. J. Spies, who has an office at the corner of Thirty-fourth Street and Broadway, the other is E. J. Nugent, who has a bureau at 1235 Broadway, called The Metropolitan Dramatic Agency. As Mr. Spies is not connected with a theatrical firm that has offices in the same building, the article in question seemed to have reference to Mr. Nugent's bureau, where, in fact, there is posted the legend, "Money lent on good security."

The firm of Davis and Keogh, however, who are sending out eleven companies this season have offices adjoining Mr. Nugent's bureau.

The Miss-a representative saw Mr. Nugent, who said:

"I have not seen the article in question, but people have spoken of it to me. I do not know that the article refers to me. If I did then I could say something, but as I do not, I cannot."

"It is true that I lend money at interest, but if the interest is a little higher than elsewhere, it should also be borne in mind that I lend it without security. I lend money last week to an actor who has since cancelled his contract with the company I had booked him for. Of course, I never expect to see him again."

"As to the other rumor you speak of, I am not employed by Davis and Keogh. I simply engage people for them, and I am conducting a legitimate dramatic agent's business."

"My engagements are not confined to Davis and Keogh by any means, for I also engage people for Walter Sanford, Robert Downing, W. A. Brady, Ward and Vokes, etc. The story that Davis and Keogh got the commissions is, therefore, absurd."

Ralph Stuart called at the Miss-a office yesterday and made the following statement:

"As I am told that Tom Henson is investigating the charges against a certain dramatic bureau on Broadway, near Thirty-third Street, and as I happen to be the actor who refused to submit to usurious rates of interest, I want to give Tom Henson a true version of the episode so far as I am personally concerned in the matter."

"Some weeks ago I was engaged by E. J. Nugent, of 1235 Broadway, to act in *On the Mississippi* during the season of show. To secure this engagement I had to sign an agreement to pay Mr. Nugent a large commission on my salary. As I required money for my wardrobe before starting out I called on Mr. Nugent to negotiate a loan a few days after signing my contract."

"As there is a sign on the door of Mr. Nugent's office 'Money lent on good security,' I asked him on what terms he lent money and what security he required. He answered that collateral of some kind was necessary. I told him that I could only give him a note or an order on my salary. He replied that he would require the endorsement of some reliable party, and referred me to Thomas H. Davis."

"On applying to Mr. Davis he told me that he was not lending money this season, although I had explained to him my urgent need of it. We said that he would let it with Mr. Nugent so that I could obtain a loan without further difficulty."

"The next day I again applied to Mr. Nugent, and told him that I required about \$50. When he asked me what interest I was willing to pay, I replied that as I had said Mr. Davis \$100 for the last season, that I would pay him the same terms, and return the money at the rate of \$50 or \$60 a week. Whereupon this benevolent agent, estimated that I was taking advantage of his kindness in lending money to unfortunate actors in these hard times by trying to obtain such a low rate of interest. He cited an instance where he had lent \$50 on \$100 worth of furniture, and was to receive \$50 in six weeks' time."

"I replied that while I needed money and appreciated his kindness I could not afford to pay such a rate of interest, and started to leave the room. He then called me back and said he sympathized with my predicament and would, therefore, let me have the \$50 that I required, providing I would give him my note for \$100 payable in three months at six per cent. interest. I thought that he was jesting at first, but soon realized that he was in earnest."

"Now I had good reason to believe that he is simply an employee of Davis and Keogh, who by employing him ostensibly was to avoid paying other agents' commissions, and by so doing reduce the salary lists of their companies. I, therefore, requested Mr. Nugent to inform Mr. Davis that I

intended to cancel my contract. He told me that this was a matter I would have to arrange with Mr. Davis myself."

"In my subsequent interview with Mr. Davis he asked why I requested the cancellation of my contract, and affected to be surprised when I told him of Agent Nugent's terms. He finally consented with apparent reluctance to cancel our contract."

"My principal object in making this statement is to benefit my fellow actors. I understand that in consequence of a statement attributed to me that I would sooner break rocks than accept an engagement from a manager who charged such usurious rates, Manager Nugent is said to have threatened to keep me out of an engagement and compel me to break rocks. Now as I am engaged to act the leading part in the production of *The Brooklyn Handicap*, the only rocks I shall daily with this season will be the full amount of my salary, without the necessity of giving up a large portion of it to theatrical pawnbrokers."

Among those who are said to have submitted to an usurious rate of interest in obtaining an advance on their prospective salaries are Tom Wise and Mark Lynch. It is stated that both of these actors borrowed \$50 from E. J. Nugent, and gave their notes for \$100, with the agreement to pay an interest of six per cent. Tom Wise has signed as a member of *On the Mississippi*, and Mark Lynch is with Steve Brodie in the cast of *On the Bowery*.

A Miss-a man called to see Mr. Nugent yesterday afternoon and was informed that the agent had left the city for a few days.

Thomas H. Davis, when seen, said:

"The actor you mention was discharged by me because he demanded a loan of money. He said he was desperate and about to commit suicide, and thinking he was crazy, I got rid of him. All this talk will result in our refusing all our actors money next year, and I intend in the future to refuse to consider any engagement unless the applicant can give me some guarantee—security from some responsible citizen—that the contract will be kept. I have advanced \$1,500 to the Hustler company alone this season. How do I know I shall get it back?"

"The rumor that we employ Mr. Nugent, and so get back the commission paid by the actors, is false. Mr. Nugent is carried by all his competitors because he makes more money than they do. But he is cleverer than all of them put together, and has forgotten more than they ever knew."

### SAID TO THE MIRROR

CHARLES DICKSON: "In justice to Lillian Burkhart (Mrs. Dickson) I wish to correct a statement in last week's *Mirror* that Lansing Rowan was engaged for leading business by Manager Edgar J. Abram for my company. Miss Rowan was engaged to play any part assigned her. She has since been released at her own request."

JULIAN MACY: "Marie Wainwright's tour will begin the first week in September—not on Sept. 15, as announced. Miss Wainwright will be seen this season in a new play by A. E. Lancaster and myself, entitled *Daughters of Eve*. The story deals with the sea question."

ANNA ROBINSON: "I have just returned from Saratoga, where I spent a most enjoyable holiday. I am very busy with rehearsals now. You know I am to play Ruth in *A Temperance Town* this season."

KARLA LASHLEY: "The Robin Hood Opera company will sail from New York to-morrow (Wednesday) for Halifax on the specially chartered steamer *Portia*. The company will open with a week's engagement in Halifax on Sept. 3, presenting *Robin Hood* and *The Kickerbucklers* for the first time in that territory. The organization numbers forty-eight persons and carries special scenery and its own orchestra. John T. Macanley, of Louisville, will be the acting manager and John J. Collins will be in advance."

VERONICA JARREAU: "I came to Saratoga for a week and I have staid more than a month. I have had a royal time and have been entertained charmingly. I shall go to New York this week."

WILLIAM CALDER: "Last season was the most prosperous I have known managerially in England, speaking for myself. But the season was about the worst, generally speaking, that the English stage has known. There are as many actors out of employment to-day in London as there were in New York last Spring. Now that the tariff is settled there might be better times here."

ROBERT DOWNING: "I open my season this week at the National Theatre, Washington. It is a conclusive week for the Knight Templars there, and as I am a member of the order, the advance sale for the Templars is big. My tour will take me away out to the Pacific coast."

W. F. CONNOR: "I shall be in the city for a week attending to matters connected with the opening of James O'Neill's tour. It begins on Sept. 3 in Maine."

GEORGE W. LEBLANC: "I wish to deny emphatically that there is any forfeit claim in the contract between Lillian Russell and Canary and Lederer—for \$100,000 as has been stated, or for any sum at all. She cannot settle with us. We want her here by October, to go on tour under our management as her contract binds her to do."

J. T. SULLIVAN: "I have only just been declared convalescent. I have lost about twenty pounds, and I am as thin as a skeleton, but I suppose I shall be all right soon. Of course, my illness has delayed the business of the company very much. Miss Coglian and several members of the company are now in Saratoga, where the tour will open on Sept. 1. The repertoire will consist of *A Woman of No Importance* and *Diplomacy*. A *Woman in White* will not be produced until later in the season. I do not yet know the exact date of our New York engagement, nor have we signed with a leading man. I am negotiating now with three."

W. F. DICKSON: "The prospects for Margaret Fong's tour in May Blossom and *Emeralds* under my management, are as bright as a new silver dollar. The bookings are nearly completed. The season will begin on Sept. 24."

### NEW YORK THEATRE

#### GARDEN THEATRE

To-night 8:15.

Matinee Wednesday and Saturday.

ENORMOUS RENEWED SUCCESS.

COME EARLY FOR SEATS.

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Ballet and Pflueger's Burlesque.

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With Time, Columbus Clock Souvenirs—Friday.

GRAND OPERA HOUSE

Evenings at 8. Matinee Wednesday and Saturday

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STERLE HACKAYE'S MASTERPIECE.

THE NEW

PAUL KAUVAR

Next Week—A Flag of Truce.

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DANIEL FROHMAN, Manager.

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Daniel Brothers, James F. Hoy, Will H. Fox.

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AMERICAN THEATRE

MATINEE SATURDAY.

Harvard South, Orchestra Circle and Gallery, Dr.

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HARBOR LIGHTS

Next Week, Jan. J. Corbett, Champion of the World

GRAND THEATRE

Broadway, near 37th Street

Matinee Wednesday and Saturday.

FANNY RICE

And Excellent Company in the New Comedy,

THE PRODIGAL FATHER

Next Week—John L. Sullivan.

BROOKLYN THEATRE

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Erwin Knowles & Co., - - - - -

Prologues.

(Edwin Knowles, Daniel Frohman & Al. Henson.)

WEDNESDAY—MATINEE—SATURDAY.

Direct from the New York Casino.

THE PASSING SHOW

The Original Cast, Scenery, Costumes and Ballet.

Monday, Sept. 2—John Drew in *Christopher Jr.*

BUFFALO BILL'S WILD WEST

ANDROSE PARK, SOUTH BROOKLYN,

Twice Daily All Summer.

READY FOR THE WORLD.

The sweet and latest productions of J. R. HEN-

NING.

"IN THE SWEET SUMMER TIME"

(Dilled, with waltz chorus.)

"BYE, BABY BYE, O!"

(Lullaby, with vocal accompaniment.)

"WHAT'S YOUR GONE, MELLINDY?"

(Comic Song and Dance and song.)

For further particulars, winners of reputation ad-

dress J. R. HENNING, 100 E. Broad St., 11th

mond, Va.

Living Pictures for Sale!

I will sell for cash on entire outfit for living pic-

tures, consisting of 400 frames, built, electric

wiring, stand, to be supplied; 8 handpainted

backgrounds (suitable on handpainted to suit any

where); 1 truck and pole, etc.

HERBERT MATTHEWS,

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25 West 30th St., New York City.

L. LINDEMANN

Formerly of West 23d Street.

A large assortment of Ladies' Fine Street, Stage,

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low prices. 119 E. 74th St., between Lexington and

Park Avenues.

P. S.—Special reduction to professionals.

FAIR DATES

SEPT. 10 and 11.

KANAKAKE, Ill.

Wanted. Attraction with head or strong parade.

Wire or write HARRY J. STERN, Ill.



## IN OTHER CITIES.

## PROVIDENCE.

The week of Aug. 25 opened two more of our playhouses—the Westminster and the Providence. Manager Keith will open his theatre with a series of living pictures and a co. of high-grade novelty artists.

The opening of the Providence Opera House occurs with a Belle and the Brothers Byrne as the attraction. At this writing indications are favorable for a good engagement. James J. Corbett in Gentleman Jack follows for a week commencing 27.

Another good attraction was offered to the patrons of Lothrop's Opera House as in the drama, Only a Woman's Heart. Newton Berra, J. Gordon Edwards, and Lora Addison Clift are excellent in the leading roles, and the members of the stock co. were consistent in their respective parts. Harry Webster and co. in Nip and Tuck and a series of living pictures are underlined for 27.

The International Vandykes, under the management of Harry Brown, proved to be a good opener for the Westminster Theatre as 25. This co. was brought together by Mr. Brown for the purpose of opening the above theatre, and Manager Hatchell's Front Street Opera House in Worcester, Mass., which occurs next week. The co. includes D'Alvini in a series of tricks, the Howes with their miniature theatre, Heath and Cadd, gunes, and Lora Addison Clift in a brand new sketch and "The same thing over again." Mme. Rialta in the Fire Dance, Kitty Clayton in character songs, Hattie Stewart, the champion lady pugilist, and Tommy Gillen in glove contests and the Montanas in Electromania. The entertainment was most pleasing. The fire dance, by Mrs. Rialta, was a novel and effective feature.

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town, Daxler, Harlow Brothers, Panay Rice, Thomas, J. S. Baker, Prudential Father, Friends, Lottie Collins, Horst's Black Sheep, Robert Downing, Herrmann, Stuart, Robert, 222, W. H. Crane. In the Name of the Cat, Peck's Bad Boy, Marie Jansen, Corbett, Texas Steer, Nat Goodwin, Joseph, Wang, Sol Smith Russell, Mabel Paige, Bobby Gaylor, Lillian Lewis, New South, Willie McHenry, Mansfield, Cornacker, Keene, in Old Kentucky, Danger Signal, Potter and B-flew, Katie Emmett, Silver King, Gorton's Winetons, Hunter, Girl I Left Behind Me, Old Ted Prouty, Down in Dixie, Mantel, Ward and James, Marie Wainwright, Bunch of Keys, Rhea, John L. Sullivan, Tawny Grand Opera, Roland Reed, Country Circus, Rose Cochran, Blue Jean, Country Fair, Sam T. Jack's Burlesque, Charley's Aunt, Glen-La-Louch, Minola-Mason, Spider and Fly, Effie Ellsler, Ensign, Milton Nobles, Barnes of New York, and others.

The untimely death of Patti Rosa occasioned a genuine sentiment of regret in Elks circles. The charming soubrette and her gentlemanly husband made themselves very popular in Charleston last season.

The South Carolina dispensary law is in effect again. Visiting comedians are warned, however, that old gags on the subject will not be tolerated. R. M. SOLOMONS.

## MILWAUKEE.

The regular season at the Academy of Music was opened Aug. 16 with The Flaming, "Old Moss," Bill Rice's new farce comedy. A large audience which filled the handsome house from parquette to gallery enthusiastically applauded the performance and demonstrated that Mr. Rice can retain his popularity in a piece like The Flaming, which has nothing whatever that is new or original about it. John C. Rice contributes much to the success of the performance by his conscientious work, and the dancing of the Sisters Serenades is neat and pleasing and worthy of special mention. William Morris followed in The Lost Paradise for fair business. It would be unjust to criticize the performance, as only about a week had been devoted to rehearsal prior to this engagement and aside from Mr. Morris and Etta Hawkins the co. were very uncertain in their parts. Frances Gaunt will probably do better as Margaret Kingston, when she becomes more familiar with her part, which is a difficult one though she has much in her favor in her appearance and sympathetic voice.

Manager Brown has just returned from New York, and announces his bookings for the coming season at the Davidson, and the list includes all of the best attractions that will be on the road. There is much activity about the Academy these days. The co. of the Grand Opera House for two or three hours daily, and Daniel Sullivan begins rehearsal of The Millionaire this week, taking each spare time as is left after The Lost Paradise, an adjourn, daily rehearsals being in order with them also.

When the doors of the New Davidson are thrown open to the public, they will behold one of the handsomest theatres in the United States. By the courtesy of Mr. Dean, your correspondent was shown through the building. The ceiling and proscenium are finished in ivory-tinted plaster, with beautiful decorations in old gold, and the arrangement of the boxes such as to interfere with any seat on the main floor, which was a commendable feat in the construction of the theatre. The arrangement of the stage and dressing-rooms has received particular attention, and the convenience and comfort of the players considered quite as much as the welfare of the audience. The theatre, Davidson have spared no expense to make the New Davidson as near fireproof as is possible in build a theatre, and at the same time make it a beautiful and artistic as the old theatre could produce. Manager Brown will have good reason to feel proud of his new charge, and when the curtain rises on The Amazon the opening night I trust it will be the beginning of a most successful season.

So far left 21 to join in Old Kentucky, which opens in St. Louis 1, and after two weeks on the road goes to Boston for a week.

Joe Hart has just completed a new act of acrobatics for Old Kentucky, which he considers the best work of his life. Joe is a conscientious artist, and has produced some excellent work on Mr. Hart's other attractions. R. T. McDONALD.

## LOUISVILLE.

The Florence Miller Specialty co., with the proscenium and living pictures, as a feature, completely filled the New Richmond at the opening Aug. 25. Their repertoire was not confined to the usual variety of the theatre, but included a number of the most popular and successful of the day. The variety portion of the entertainment was up to the usual standard of the Miller co., and the pictures were evidently very pleasing to the large audience. "Pecora's Mirror," "Paul and Virginia," "Sappho," and pictures of a kindred kind were artistically given. The engagement lasts throughout the week, and there is every indication it will be a highly successful one.

The Avenue opens as with Mr. and Mrs. Robert Wayne in Frank Harvey's play, The Waves of Life. Messrs. Brown and Riley, the new managers of what was formerly Harris', have made numerous improvements in the place, and with a good looking cast a substantial share of the coming season, commencing during the approaching week.

Work is progressing rapidly upon the Grand Opera House. Manager Camp promises Louisville theatregoers an attractive list of plays, operas, etc., in a beautiful playhouse literally up to date in all of its appointments.

Monday's and the Vaudeville will both open soon. The Bessie Green Concert at Madison is advertised to be a success in every way. The advance sale has been large. While in London, Miss Green was referred to as the American Scallop.

Arthur Hoop, of the Four Seasons co., still lingering at Villa Ridge Inn. He will leave for the East in a few days to begin rehearsals.

Kenneth's Circus of speciality will be Oct. 2, and Belle Brothers' burlesque show is billed for Oct. 10.

Manager A. Bourlier refused Nelson Roberts hire at the Madison for Madame Pollard, and his action was heartily approved by his Louisville patrons.

It is probable that General Basil W. Duke, a near kinsman of General John Sherman, will deliver a series of lectures during the coming winter. General Duke is a brilliant man in many ways, and his career has been a most eventful one.

Manager John P. Rier has returned from Nashville. His firm will construct a theatre in that city during the coming season.

It is probable the old Bijou will never again be a theatre. It has been changed into a lecture hall, and the removal of scenery and other paraphernalia has reduced materially the rate of insurance charged.

CHARLES D. CLARKE.

## INDIANAPOLIS.

At the Park Theatre Murray and Mack in Pinafore's Ball packed the house to the walls at both performances Aug. 25. The piece, after two days' rehearsal at Badgley's Opera House, went with a dash and spirit from beginning to end. The music is of a sparkling nature, and an introduced solo considerably to the success of the production. Of the original dancing, the umbrella dance, by Lena Bruce and Misses Van Dean and Hall, made great hits. Of the co., Messrs. Belmont, Wilson, Link and Grace Cunningham deserve special mention.

Murray and Mack are very amusing in their specialties, especially a burlesque boxing match and The Naive Brothers, which brought down the house. The whole is under the clever management of Frank T. Merritt, who deserves a good word for the unobtrusive success of this combination.

The Old Super 27; Kentucky Girl 2; A Wild Goose Chase 2.

Kalbfeld's Orpheum Star co. opened the preliminary season at the Empire to good business. This co. had also rehearsed at this theatre the week prior to opening its season at this point. Great interest is centered in the first production of the railway, living pictures, which were a feature of this co. The posing and general effects were very fine. Preceding the pictures, vaudeville was the order of the evening, including Ethel Carter, Gallagher and Griffin, Corney Brooks and others. The regular season opens Sept. 1 at this house.

An American boy in the fair is a performance followed by On a Farmer's Daughter, and a creditable presentation was given to immense audiences. Al Bailey, Bert Weaver, Miss Davis, Miss Metzger were all good in their roles.

G. A. RECKER.

## WASHINGTON, D. C.

The White Squadron opened the season at the Academy of Music Aug. 25, and drew large audiences during the engagement. The play was carefully presented and handsomely mounted. The interpretation is admirable, with strong and effective work by W. A. Williams, Frederick Julian, J. H. Smiley, Robert Bell, Charles Macklin, J. Ed- with Lawrence, Will F. Phillips, Laura Booth, Edith Julian, Laura Almonson, and Adelaide Colton in the principal roles. W. A. Williams's Minstrels 27-1.

Albini's London Stage Rehearsals at Kerner's Lyceum Theatre during the week attracted a nightly succession of crowded houses. Unless the armless wonder, in the great drawing card, the exhibition given with his feet by this clever musician, clear-eyed musician, and engaging entertainer is the light of the marvellous. Albini's card tricks, and Madame Yocco's feats of strength were strong features. The Byron and the Black, Miss Wren, Babbie Benson, and Lord, H. W. Wren, and Dora, O'Brien and Babbie, Fie and Quing, and Nellie Wren in clever specialty work were recognized. Big Four Specialty comb. 27-1.

Butler's Bijou Theatre opens for the season 27, the attraction being Darius' Russia.

Manager Edward H. Allen has undoubtedly filled every home in the city with the most interesting and old and familiar home would be warmly recommended in its new dress. A transformation, indeed, has taken place. The old terra-cotta ornamentation in the auditorium has entirely disappeared and has been replaced with a happy commingling of light colors and gold in profusion. Heavy, plain, gilded brackets support the balcony, and the floor throughout is a new carpet of blue and gold, and is strikingly handsome and artistic, and something original in design and treatment. The border lining the entire proscenium is an allgorical representation in double life-size figures of Comedy, Tragedy, History, War, Art, Literature. The curtain proper is a landscape seen through a haze, around all of which is a border of gold and blue, and a rich border of gold and blue. The illustration "Golden Gate" entrance from Pennsylvania Avenue and lobby has been completed and is resplendent throughout in elaborate, rich and tasteful designs in light and gold, brilliant with electric lights. Forms and gilded plants immovably adorn the sides of the entire lobby, and Turkish rugs of immense size cover the floor throughout.

Large mirrors add to the brilliancy of effect. A preliminary week of high vaudeville 27-1, and then the commencement of the regular season with The Pinner Tree.

The exterior of the Academy of Music has been greatly improved by the addition of a number of large electric signs that make the surroundings make it one of the most attractive points in the city.

Robert Downing's co. has been in full rehearsal at the New National Theatre during the week getting ready for the opening of the season 27. Mr. Downing has in consideration an effort to play an eight weeks' engagement at Honolulu at the end of his season in April.

Annie Lewis, the star of E. H. Field's Brown Museum Picture Palace co., left for Boston 27.

While the National Theatre did not need many changes, Manager W. H. Rader is right in line, and has accomplished in the matter of changing up and changing, by new and artistic designs in the interior, the most complete renovation in the short time the house has been closed. The ceiling, the walls, the floor, the seats, the orchestra, and the entire theatre has been completely renovated, and the result is a most beautiful and artistic work that meets with approval.

Love Morris' school of trained ponies and the wrestling party, "Buster," was the attraction that drew the crowds to Riverside. By the way, Manager George C. Smith, of this house, on his coming trip abroad, will Sept. 8 on the steamship Island, bound for the Philippines, as originally intended. Because of important business the change.

The proposed starting tour of Madame Pollard will receive no encouragement from the theatrical circles of this city.

William Shaw, the music artist from Baltimore, has been at work for some days past on the paint frame at the New National ending out new scenery for Robert Downing.

Bernard Sherman, many years property master at Albini's Grand Opera House, and Edwin Schmitt, manager of properties for a long period at the National, change place with the commencement of the season.

Paul March, of this city, who has been the leading solo artist with Bell's Orchestra at Brighton Beach during the present summer season, has been the recipient of much praise—praise that is deserved for his wonderful mastery of the violin, and his command of the orchestra. He will leave for his home in New York Sept. 10, when he joins the Grand Opera House Orchestra.







the Wolf, sheep Opera co., which gives the initial performance of the new comic opera, *Mr. Bryant*, on Monday, 27, at the Academy of Music. This is the opening of the Academy's new season. The success of the new season will be decided by the success of the first production. *Mr. Bryant* is a comedy, written by Ernest S. Jones, of Paris, contains a number of songs which are to be sung in New York, where the co. open for a long run at the Broadway Theatre on Sept. 3, leaving Montreal Saturday evening, 4, by special train over the C. P. and R. and E. R. railroads. In the co. are several well known actors, Ed. Trenly, and Alice Hamilton, and some fine songs. The C. P. and R. and E. R. railroads, Boston, Washington, and Edin. Washington, whom everybody is anxious to see. Mr.



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### OBITUARY.

For the second time within a brief period death has invaded the little community of the Forest Home.



For the second time within a brief period death has invaded the little community of the Forest Home. Last Friday, Mrs. E. A. De Bar, widow of Ben De Bar, died at the home. The funeral took place there yesterday (Monday) morning, and was attended by a large number of professional mourners. Mrs. De Bar was born in Philadelphia in 1858. Her maiden name was a Heston. She made her debut as a dancer in 1879 at the Walnut Street Theatre. As one of the Valley Sisters, she traveled throughout the country. She was in the company that supported Fanny Ellsler, and she became a favorite in this city where she was seen frequently at Mabel's. In 1884 she was married to Ben De Bar. Mrs. De Bar afterward appeared in The French Girl and other plays that admitted the display of her talents as a dancer and pantomimist at the theatre managed by her husband. She made farewell to the stage in 1897 in New Orleans. Mr. De Bar died in 1917 at St. Louis. At one time he possessed a large fortune but he left little of it to his widow. In August, 1923, Mrs. De Bar was admitted to the Forest Home. Mrs. De Bar was a dancer of the style of Fanny Ellsler and Ellsler. In the last Christmas season Mrs. De Bar told this story: "About the year 1874 a party of us (as a commonwealth) went to Palmira, Mo., to play for a week. I to dance between the pieces. The Sunday before we were to open a minister of the church (I forget his name) instead of preaching the gospel took for his text my offending legs, and warned his congregation against the awful sin of seeing them. The next day, Monday, our opening night, the reverend gentleman set the church bells ringing for service. His praise-worthy efforts had an effect contrary to that which he had hoped for and expected, for in spite of his denunciations we had an overwhelming house and did excellent business all the week. I then wrote him a polite note of thanks for his gratuitous advertisement." The funeral took place at noon yesterday. The friends from Philadelphia were met at the station by carriages and the services began immediately upon their arrival at the home. The Episcopal ritual was read. The fact of the death was a singularly life-like expression. This season death on the home cast a deep gloom upon the surviving inmates. The services concluded with a solemn recital of the Lord's Prayer in which all present joined. The remains were conveyed to the crematorium crematory. The ashes will be interred in the Cedar Hill Cemetery.

The funeral of George Barker took place at the Forest Home last Tuesday, and the interment was at Cedar Hill Cemetery. J. B. Roberts, whose name as a Baptist minister was notable years ago, Mrs. Louise Finch, who was Barker's boarding mistress for years in New York, and Dr. Arthur Hammond, who accompanied her from this city, Mr. Hammond, a Scotch-Born, a Scotch Presbyterian, and Mrs. E. K. Phillips were the only friends except inmates of the home who attended the service. The body lay in the South parlor, where the actor had passed one year—the last of his life—in peaceful content. Around this room were ranged the companions of the deceased in the home—Jane Walker, Mrs. Jane English, Mrs. Ben De Bar, Elizabeth Anderson, Mrs. Rachel Cantor, and Joseph A. Smith, Charles Pyffe, Simon Lee, F. Chippendale, and B. L. Macomber. At the door were the servants, and faced and with eyes downcast. At the foot of the casket was a wreath of evergreen and roses, a tribute from the residents of the home, and in the dead player's hand was a little bouquet of field flowers, with a card that bore the inscription: "From Charlotte and Freddie." They were children with whom the actor liked to play, and they had gathered the blossoms that morning. The Rev. Dr. D. C. Miller officiated, and Messrs. Roberts, Pyffe and Lee acted as bearers.

C. Christrup died at his home, 41 West One Hundred and twenty-fifth Street, last Tuesday, aged seventy. The deceased had long been known in this city as an orchestra leader. He was a native of Denmark, and took his first lessons on the piano and violin at five years of age. At the age of twenty he was first violinist at the Royal Italian Opera in Copenhagen. At twenty-five he was appointed musical director of a large military band, and during his leadership he wrote many pieces. He retired from this post to become director of the Alhambra Orchestra at Copenhagen. When the Alhambra closed, in 1910, he came to America. He led more of the theatre orchestra in New York, and in 1915 was a professor in the Conservatory of Music. He later opened a conservatory on his own account, and at the time of his death was teacher of the violin at Fordham College. The funeral was held on Thursday, interment being at Kensico Cemetery.

A London cable on Sunday announced the death of George Barrett, Wilson Barrett's brother. No particulars were given. Mr. Barrett was a noted character actor and comedian. He made a name in the English provinces, and when his brother took the London Princess Theatre he became a prominent member of the company, and fairly earned the success of the melodramatic productions at that house with the manager-star. He accompanied Wilson Barrett to this country on his first visit and during a subsequent tour. Later George Barrett came to America for a joint starring tour with Mary Easton, under Carl Kress's management. The season ended in disaster, due to dissensions, lack of business, insufficient capital, and Mr. Barrett's irregularities. The company stranded, and he returned hastily to England. While in this country he became popular in the semi-balletic clubs. He was a capital story-teller.

Henry Willmore died in London, England, on Aug. 4, after an illness of ten days. The lady was well known in this country as a career burlesque actress. She was the daughter of William Willmore, an actor. In March, 1870, she came to America, accompanied by her sister Elsie and her husband, Felix Rogers, with what was called The London Burlesque company, and made her American debut on March 20 of the same year at the Walnut Street Theatre, Philadelphia. She first appeared in New York on May 10, 1870, at the Grand Theatre, as Anna Maria in her old Paris favorite, the returned to Europe in 1872, and shortly afterwards married George Goodland Whymar. Her last appearance on the stage was at the Grand Theatre, London, several years ago.

Charles B. Melvin, Jr., died recently in Savannah, Ga. He was engaged in the amusement busi-

ness in 1886, and for eight years was a partner with the late Charles H. Dearborn. He had recently been connected with platform entertainments. He had been a sufferer from rheumatism, but death was by apoplexy. He was born in Lawrence, Mass., in 1839. For many years he traveled through New England. He was a pastmaster of Unity Lodge of Odd Fellows, Boston, and a member of the Order of Elks and of the Stoughton Board of Trade. He is survived by a widow.

Sallie Mercer, the faithful mulatto who entered the service of Charlotte Cushman at the age of fifteen, and was her trusted attendant until the death of the actress, died recently at Omaha, N. Y., where she was spending the summer with relatives of her dead mistress with whom she had in late years made her home.

Alexander Bell, a terror of some reputation and the husband of Marie Bell, died on Thursday last of consumption at his home in Mount Vernon. The body was cremated.

Robert Mahley, a member of Rose Brothers' acrobatic team, died at the Lynn Hospital, Lynn, Mass., last Friday. The death was due to a fall from a trapeze. He has a sister living in Chelsea.

Lizzie Lanning, a variety performer, aged forty, who formerly lived at Waterbury, Conn., died suddenly at Scranton, Pa., Aug. 29, while visiting her mother.

J. E. Collins, a theatrical supply agent, died at Boston last Tuesday, of apoplexy.

### MATTERS OF FACT.

The Able Opera House at Kansas, Pa., is entirely new this season, and Boston is acknowledged to be one of the best show towns in the State. Dr. W. K. Dettweiler, the manager, has some open time for good attractions.

James B. Gearty, character comedian, for the past three seasons with Rose and Rose, is at liberty. His address is 21 West Twenty-sixth Street.

Referees for Augustin Daly's company have been called for Sept. 5, at noon, at Daly's Theatre.

J. B. Laine, for years connected with the business of Gilmore's band, has accepted the management of the Philadelphia of Scranton, Pa. A strong list of attractions has already been booked through Kline and Klinger, the theatre's New York representatives.

Minnie Bartlett and George M. Spencer, southeaster and dialect comedian respectively, with taking specialty, are at liberty. They will be addressed at North Wells Street, Chicago, Ill.

Professor Constantine, the well-known teacher of dancing, has just returned from Europe. He was accompanied by several of his pupils, who were admitted before the Prince and Princess of Wales and other nobles. He has resumed his classes at his Academy in West Twenty-eighth Street, and will be glad to see his old friends.

A number of plays, some of which have been tried and met with success, are offered for sale or on royalty by Malcolm S. Gaylor in care of the Academy of Music, Rochester, N. Y.

All styles of dancing are taught at the Dorrer College of Dancing, 401 Washington Street, Chicago, the acknowledged school of the West.

A word to the wise is sufficient. There are several trunk firms including the Taylor Trunk and using catalogues similar to that published by the Taylor Trunk Works. Before purchasing see advertisement on another page.

The well-known house of Edmund and Wall of 100 George Street, furnished at the corner seen in The Passing Show at the Casino. They deal in tape, satin, gold and silver trappings, in fact, in everything in the ornamental line that professional requires. They are the largest house in their line in the country.

Walter Perkins, although he received several offers last week, has not yet settled definitely for next season.

Adrian Barbush, the French actor, said in a recent letter referring to W. H. Hart: "I am sure he will soon become one of the greatest American actors."

The Lick Shop Print of Fort Smith, Ark., has a very convincing argument against time card, which it is far easier to make up at a glance than low figures. The work of this house is extremely useful and novel. It becomes every description of advertising novelty and lithographic work.

The Castle Square Theatre, Boston, which is to be under the management of Edward E. Rose, is rapidly coming to the front.

Robert Gray returned from Europe last week, and is preparing the tour of Nellie Hawthorn, London's foremost entertainer, and known there as "the female Gaiety." Mrs. Hawthorn will make her New York appearance on Nov. 25, but will leave her tour at the Academy of Music, Montreal, on Monday, Sept. 25.

Arthur Woods, comedian, will accept engagement for the coming season. His address is Chicago Falls, Mass.

Marion Harman advertises in another column a limited number of elegant costumes that have been worn but once, suitable for court, dancing or evening. Leggings, comic opera, fancy or comedy pieces. They can be seen at any time at this customer's place, 20 West Twenty-seventh Street.

The regular season of the Arcade Opera House, Kansas, Ill., opens about Oct. 2. Manager Harry J. Sternberg has booked only two attractions a month this season, and has some of the strongest of traveling companies.

Fannie Putnam, formerly of the Putnam Sisters, may be addressed in care of the Rose House, Chicago. She, too, it will be remembered, a member of The Spider and Fly company last season, and previously filled many important engagements.

Caroline Hamilton, while in England, had an offer to sing there next season.

Edward Isham, late of the Robin Hood Opera company, called for Europe on the Augusta 15, to Aug. 25. He will study during the winter with Jacques Houdry, in Paris.

A manager is wanted by the Cherry Sisters' attraction.

Manager Thomas G. Leath of the Richmond Theatre, Richmond, Va., has the State Fair week, Oct. 25, open at his theatre. This is always a big paying day.

Minnie Melville will let on royalty his successful play, The Phoenix, to a respectable party. He may be addressed 211 First Place, Brooklyn, or 20 per cent.

Charles Curtis, late of Bowler's Theatre, Chicago, and Wills' Two Old Crows company, can be engaged as treasurer or advance.

Harold S. Silberman has joined Edilwood Carpenter's Juvenile Cinderella company, having been engaged as business manager.

The Stallman Dresser Trunk is one of the latest things in the way of trunks. It does away with the heavy trunks, a sorry plague to many professionals,

and is a great improvement upon the common box trunk. Catalogue of prices and illustrated description will be sent by the Stallman Dresser Trunk Company, 20 West Spring Street, Columbus, O., on application.

L. P. Hicks has signed to play Colonel Kip in the new Frobenius' Men and Women company.

J. R. Manning, of 1002 East Broad Street, Richmond, Va., is the publisher of several catchy songs of his own composition. Popular singers are requested to communicate with him.

Mrs. Henry Thomas has the week of Sept. 10 open at the Academy of Music, Montreal.

Grace Sherwood has played the leading roles in Blue Jeans, Lane and other prominent productions with marked success. Miss Sherwood is an actress of exceptional merit and would add strength to any company.

Robert Drouot will continue to play leading business with Edie Ellsler the coming season.

Almost the entire Passing Show company purchased trunks and make-up boxes from Goldsmith, Sixth Avenue and Forty-first Street, a proof of their popularity with the profession.

Joe Seeman has arrived in New York, where he will introduce his original songs.

Sept. 10, Fair week at Juncosville, Wis., is open to good attraction. Manager Stoddard has also open the inaugural date of the assumption of the management of Myers' Grand Opera House.

The Great American Printing Company, of 37 Beaman Street, under the management of George J. Phillips, has just completed the entire outfit of a number of prominent attractions, among which are Gus Hill's two companies, Barlow, Holton and Powers' Minstrels, and Adams' A Crazy Lot company. They have a full assortment of stock cuts constantly on hand on very favorable terms when ordered in quantity. The firm has long and favorably been known as an honest dealing concern, with a reputation for promptness and good quality of work. Estimates are cheerfully furnished on all kinds of theatrical or show work except lithographs.

J. J. Jacob calls for Europe Sept. 2, in search of new operas, which he will bring over for the season of 1925.

A large assortment of ladies' costumes for street, stage or evening wear can be found at L. Lindemann's establishment at 20 East Seventy-third Street. His prices are reasonable and special inducements are offered to professionals.

The Los Angeles Herald in speaking of Anna Belmont's performance of Suzanne in The Butterflies, says: "She is so easily merry and bright that her art is lost sight of in the effect of her naturalness."

An interest in a good paying attraction, or the same can be bought outright, is offered by Frank Damm, 24 Washington Street, Boston, whose other enterprises necessitate his withdrawal from the above.

The new Academy of Music at Olean, N. Y., is built on the ground floor, and will be managed by the Olean Music Company. Popular prices will reign. A first class attraction is wanted for the opening night about Oct. 15.

Julian Magnus, manager for Marie Wainwright, who is to open the Drake Opera House at Elizabeth, N. J., on Sept. 25, examined that house recently and was very much pleased with its arrangements.

He told Manager S. B. Drake that he thought the house was one of the best equipped, most complete and most commodious theatre in the country.

"Your stage," said Mr. Magnus, "will have ample facilities for the presentation of the highest spectacular productions, and the means of moving scenery are most convenient. Miss Wainwright and I feel honored that our organization has been selected to give the opening performance."

Daniel and Son, the well-known dry goods house at Broadway and Eighth Street, have a specialty and carry one of the largest assortments of ties, symmetricals, and opera hose of any firm in America. Professionals in need of anything in this line will do well to read their advertisement in the business columns of The Mirror.

H. Burkhardt has resigned from A Ride for Life company.

Hand Young, a new prima donna, has been engaged by Manager F. C. Whitney to play the leading comedy role in Cinqvies, which that opera is produced by the Louise Broadway Opera company. Miss Handout will probably open her season in Boston on Oct. 25.

The Rosenfeld Brothers have taken time at Mabel's Theatre for the Liliputians.

Arthur Etherington, brother of Marie Tempest, arrived in town recently from Toronto, Canada. He expects to go with the Bostonians next season.

J. Clarence Harvey and his twice-divorced wife, Marie Harvey, were again united in marriage at Camden, O., on Aug. 22.

Robert Bly, an actor, professionally known as one of the Rose Brothers, was fatally injured at the foot of Fifth Street Friday by a fall of twenty feet from a trapeze.

Samuel Nelson, acting manager of J. W. Whalley's A Summer Blizzard, arrived at 120 Broadway from Chicago last week to arrange preliminaries for the season which is to open at the National, Philadelphia, on Sept. 20.

### THE RING.

Judge Hamilton Ward, at Buffalo, on Aug. 5, handed down a decision granting the motion of the Atlantic City Grand Lodge meeting for the dissolution of the injunction secured by the Jamestown Grand Lodge meeting restraining the Atlantic City organization from transacting business.

Grand Exalted Ruler William H. Friday has issued through Grand Trustee Robt a proclamation calling upon all members of the Order to swear allegiance to the Grand Lodge which he represents.

A new lodge was instituted in Milwaukee on Aug. 27.

The Hartford Lodge has loaned to the Atlantic City Grand Officers \$5,000 to tide them over until the question of legality is settled.

### VAUDEVILLE JOTTINGS.

Rego and Reno, the contortionists, go with Springer and Welly's Black Crook company this season.

Jim Dolan, accompanied by his charming wife, Ida Lenhard, has returned from a visit of six weeks to their home in Bay City, Mich. They go with Lottie Collins' Freshdancers the coming season.

Monroe and Black are actively rehearsing with the Proctor Father company, with which they will be featured this season.

James E. Sullivan has just completed two new songs. They are, "I'm Gonna Be a Merry Man" and "The Jingle of the Bell on the Cow."

Tom Le Black and Tom Lewis are to be with Donnelly and Gerard this season.

Ed Lester has signed as treasurer of Fitz and Webster's A Breezy Time company.

Lillie Larkelle, who has been very ill, is on the high road to recovery.

Charles A. Ward has made a hit with "My Pearl's a Breezy Girl," which he renders in character.

Alcide Capitaine, the trapeze performer, who appeared here last season, has returned to this country.

Joe Dillon and Lew and Mabel Campbell have formed a trio to be known as "The Clipper Trio," and are now operating in Ohio.

Mary Lloyd will appear at the Imperial on Sept. 10, and Vanoni will appear at the same house in October.

A gymnast named Paninetti is attracting unusual attention in the London halls. Great strength enables him to perform seemingly impossible feats with ease and grace.

### LETTERS TO THE EDITOR.

MR. MCNISH REBUKED.

WASHINGTON, D. C., Aug. 26, 1924.

To the Editor of the Dramatic Mirror:—Sir:—In THE MIRROR of this week I read a letter from Frank McNish, which I suppose he considers very cunning. Will you please tell Mr. McNish that a few of the readers of THE MIRROR who had always thought pretty well of him have changed their opinion. I would say to him that it would be more to his credit to so securely leave in his choice, that his fish-bill and gun would not be needed, and that there are some people who do not consider it rare sport to cruelly take the life of dogs or cats that are simply following their natural instinct.

The dogs and cats are innocent transgressors but I can think of no word strong enough to apply to the conduct of Frank McNish.

Indignantly yours, ANNIE EVERETT.

### A CHORUS GIRL'S PROTEST.

NEW YORK, Aug. 22, 1924.

To the Editor of the Dramatic Mirror:—Sir:—I am one of that much despised and looked-down-upon class—chorus girls. I have stood the abuse, contempt, and ridicule that are heaped upon us with a dignified silence worthy of a "dramatic performer," or a provincial "star." But when Milton Noble, in his letter in last week's MIRROR, puts chorus girls in the same category with human frogs, clovers, colored quinquines, and other freaks, I think the time has arrived to protest. For even the chorus girls will turn.

LIZZIE LEON.

### (Reserved to late for classification.)

### SAN FRANCISCO.

SAN FRANCISCO, Aug. 21.

The Empire Stock Co. began their third week's engagement at the Baldwin Theatre last evening, presenting a certain talent entitled Marie Van, by Emma Sheridan Frye and Mrs. E. G. Sutherland. The curtain raised was followed by the comedy of Gudgeons. Marie Van is a mingling of comedy and pathos. The episode of the loyalty of the Southern girl for her native State is very charming.

Mary Hampton made her first appearance with the co. in the role of Barbara and received a most cordial greeting. Mary Roberts gave an excellent character sketch of a young actress. Next Monday evening the co. begin their fourth and last week and will appear as follows: On Monday, Tuesday and Wednesday evenings, and at the matinee on Saturday, in The Contender's Wife, and for the remaining performances in a revival of Seeing the World. Chetley's Aunt is announced for Monday evening, Sept. 2.

The California closed on Sunday evening with Lady Windermere's Fan. This theatre will reopen on Monday evening, Sept. 2, with Edwin Milton Ross and his company in Friends.

The Grand Opera House gave Gilbert and Sullivan's H.M.S. Pinafore last evening to the crowd that had come to see a new attraction presented a series of "living pictures," which (although not up to the New York standard) were very pretty, and were tastefully arranged and grouped. Don Juan, I believe, fitted for local purposes, and to be presented in spectacular form, is the next attraction at this house. It will also be the subject of the next appearance of Gracie Plaisance, who has just returned from a trip to China and Japan.

The attraction at the Orpheum last evening was the Princess Dolgorouky, a violinist of note, together with a star specialty co. The bill presented was very good. On Sunday night the police and fire departments made a raid on the house and arrested all who were seated in the boxes as well as those standing up in the rear and in the passage ways. This was a successful and well merited raid, and the same law should be enforced in every place of amusement in this city.

Lawrence Stanley in The Players had a successful week, and in consequence of that success, the Grand Opera House, which had been closed since the season of Stanley for this week, Stanley has the making of a good actor, but lacks finish. Next week melodrama will be revived at this house.

A Boston opera co. has come to grief at Stockwell's. After playing for two nights, the management found that the receipts did not warrant a continuance of the attraction, and consequently the house is again closed. The A. R. U., who had hired the house to present The Great Strike, also gave up after a third performance. The committee having the affair in charge, mismanaged the whole scheme, and are out of pocket to a large extent.

HARRY J. LANE.

### DATES AHEAD.

(Reserved to late for classification.)

A WILD DUCK (George W. Lane, mgr.): Ashbury Park, N. J., Sept. 2. Hild and 4 Reading, Pa., 5. Frankford 6, West Chester 7, Chester 8, Philadelphia 10-15.

A JAV CIRCUS, Cleveland, O., Aug. 27-4. Chicago, Ill., 28.

BARLOW, DOLSON AND POWERS' MINSTRELS: Madison, Wis., Sept. 1. Atlanta 2, 4. Augusta, Ala., 5. Montgomery 6, Pensacola, Fla., 7. Mobile, Ala., 7. New Orleans, La., 15.

BUT TAMELES (J. A. Reed, mgr.): Springfield, O., Aug. 27. Danville, Ill., 28. Decatur 30. Springfield 31. St. Joseph, Mo., 1. Kansas City 2.

CRISTEN HALL (Elmer E. Vance, mgr.): Long Branch, N. J., Sept. 1. New York City 2-5. Westchester Park, Hamilton, N.Y., Aug. 29-Sept. 2. Brookfield 3, Sedalia 10-15.

EDWELL (Magician): H. A. Myers, mgr.: Grandford, N. J., Sept. 2. Trenton 3. Chester, Pa., 6. Pottstown 8. Ambler 11. West Chester 12. Coatesville 13. York 14. Columbia 25.

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IT'S A GOOD THING. PUT IT ALONG. 50 CENTS FOR A MAKE-UP BOX WORTH ONE DOLLAR-AND-A-HALF.

STALLMAN DRESSER TRUNKS



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1894.)

THE ORGAN OF THE AMERICAN THEATRICAL  
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents for single line. Quarter-page, 50c. Half-page, 75c. One page, \$1.00.  
Professional cards, 5c. per line for three months.  
Two lines ("display") professional cards, 25c. for three months.  
For six months, 50c. for one year, \$1.00.  
Managers' Directory cards, 5c. per line for three months.  
Reading notices (marked "R" or "D") 5c. per line.  
Charges for inserting portraits furnished on application.  
Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.  
The Mirror office is open and receives advertisements every Monday until 8 P. M.

## SUBSCRIPTION.

One year, \$3; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 5, Chancery Lane, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Rue de la Paix, and at Breston's, 27 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de la Paix. The Trade supplied by all News Companies.  
Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.  
The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK. - SEPTEMBER 1, 1894

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

AMERICAN THEATRE—HARRY LUTHER.  
BOJOU THEATRE—PAUL RICE.  
FOURTEENTH STREET—COON HOLLOW.  
GARDEN THEATRE—1100, 9:15 P. M.  
GRAND OPERA HOUSE—PAUL KAYE, 8 P. M.  
N. E. JACOBI THEATRE—THE PRODIGAL FATHER.  
N. E. JACOBI THEATRE—THE PRODIGAL FATHER.  
LYCEUM THEATRE—THE VICTORIA CROSS, 9:15 P. M.  
THEATRE—JACKSON TO SON, 8 P. M.  
THEATRE—JACKSON TO SON, 8 P. M.

## BROOKLYN.

AMERICAN THEATRE—BROOKLYN THEATRE.  
COLUMBIA THEATRE—THE PAVING SHOW.

## TWENTY-FOUR AGAIN.

A SIGN that the season is here in earnest is furnished by the enlargement of The Mirror this week to twenty-four pages.

The beginning of activity all along the line, out of town as well as in this city, starts a flood of events and happenings to be chronicled in these pages, and demands this expansion.

While twenty pages is fine Mirror's regular size, enlargements will be made when over they may be necessary to accommodate additional reading matter and the exactions of our constantly growing business department.

That department, it may be mentioned here, has enjoyed an altogether unprecedented prosperity during the Summer just ending; indeed, throughout the whole period of complaint in theatrical and business circles, The Mirror's advertising department has grown and flourished extraordinarily.

This fortunate showing is the natural result of the steady extension of The Mirror's circulation, which, as a matter of course, has served to augment its efficacy as an advertising medium. Its patrons are fully aware of this, and they bear frequent testimony to its power and influence.

## THE ACTORS' ASSOCIATION.

THE new Actors' Association, which Mr. Mackay and one or two others are now engaged in forming, is still too embryonic to warrant a prediction as to the good that it is likely to accomplish.

That the condition of the rank and file of the profession is far from happy; that the business side of their existence is fraught with loss and hardship; that the means of earning a livelihood are becoming more precarious every season, are facts which no person familiar with the subject will dispute.

Whether these and other evils of the actor's career at the present time can be removed by such an Association as Mr. Mackay proposes only time can determine.

Organization for mutual strength and improvement of condition has proved successful among the industrial classes.

Whether the stage is a field where individualism only controls the pecuniary and artistic relations of its followers, or whether the same breaks that the men of the trades enjoy

from combination can be secured by actors, has not yet been established satisfactorily.

An Actors' Association exists in London. It has proved, within certain circumscribed lines, beneficial to its members. But it has not been able to avert a period of general theatrical prostration worse even than that from which many of our professionals suffered last Winter.

## A POPULAR FEATURE.

AS many letters pass through the Mirror office every day as are handled in many of the smaller post-offices of the country.

In acting as custodian and forwarder of mail for members of the profession we employ a system which insures both accuracy and promptness.

This department's services are gratuitously rendered to the profession at large as well as to those that patronize The Mirror's advertising columns, and we are well repaid for the labor and expense it involves by the many words of appreciation that reach us.

At the opening of the new season we again extend a general invitation to professionals to use the Mirror Office for their permanent New York address, and to have their letters sent in its care.

Letters are held until written or personal application is made for them; or they are forwarded when special instructions are given; or they are sent according to our route list. In other cases the names of the owners are advertised free of charge in our Letter List.

Numbers of postmasters now habitually forward to The Mirror letters for professionals remaining in their hands and uncalled for. They know that The Mirror is pretty certain to get these letters into their owners' hands in short order.

SOME of the newspapers of New York have published much matter this Summer about members of the theatrical profession being "hard up." There are many of other professions and vocations who have not escaped a stringency that has been neither local nor confined. As a rule, the stuff about players that fill so many daily columns would indicate to an unprejudiced observer that some of the newspapers are hard up.

A N extended Chicago contemporary became hysterical several weeks ago over an allegation that certain actors and actresses would henceforth leave New York off their maps and seek praise and profit in Chicago and other places exclusively. And now the chief of these actors, returning from abroad, winds up an interview with the remark: "When you leave New York, you're camping out."

THE acting mayor of this city had a dress rehearsal of La Reclamante and her sisters in his office at the City Hall, and promptly licensed them to appear in 1492. The success of this experiment suggests that a theatre for juveniles should be annexed to the Mayor's office and that Mr. Gilroy should take a vacation whenever an application is made in behalf of a child performer.

THE Rialto has fewer professionals along its spectacular length from day to day, and this is a good sign of the opening season.

## FOOTLIGHT FOR

HOW TO SELL &amp; PLAY.

STELLA PERE.—"I understand you have finally sold your play?"  
WILL. WRIGHT.—"Yes, and I got a good price for it, too."

STELLA PERE.—"How did you succeed in doing it?"

WILL. WRIGHT.—"I went to London and sold it to an American manager to take back home with him."—Chicago Post.

## ON THE BELL.

MR. PLAVINER.—"I just had a good offer to introduce my act in Mr. Vandeville's show next season."

MR. KNOCKABOUT.—"You accepted it, of course?"  
MR. P.—"No, I didn't. He insisted that I should have a calcium turned on me all during the turn."

MR. K.—"He had a crust."—Herald.

## DRAMATIC CRITICISM IN KANSAS.

Not a house or lusher among the germs of the dramatic company, or a master or flatter among their ladies. They were modest, unassuming, and "straight business." They paid their bills and made no kicks or extra noise.—Hartford Courant.

## SEE SOME REFLECTION.

"I suppose," mused the tragedian on his way back from a sojourn at Dwight, "I am now what might be called a Keeley-cured man."—Chicago Daily Tribune.

## PERSONAL.



WAGNER.—Lionel Wagner, whose portrait is printed above this paragraph is a young manager, but he has already developed abilities and qualifications of a superior order. His stock season, in partnership with Colin Kemper at Kansas City, was highly successful, and he is now preparing to take Young Mrs. Winthrop on the road with a fine company.

HERRMANN.—Professor Herrmann has recovered from his recent attack of rheumatic fever, and is again enjoying life at White-stone.

SHINE.—Giles Shine and wife (Lavinia Shannon) have arrived in the city, and are at the New American Hotel.

MODJESKA.—Madame Modjeska, accompanied by her husband, Count Bonetta, sailed for Europe last Tuesday on the Havrel. She will be met in London by M. Tancor, of Vienna, who was the director of Madame Dora's tour through Germany and Austria, and who is to arrange Madame Modjeska's continental engagements. Frank L. Perley, the manager of her American tours, will remain in this country and complete plans for her appearance in the Fall of 1895. Mr. Perley has not yet decided what he will interest himself in the coming season.

BURNHAM.—Charles Burnham, acting manager of the Star Theatre, has returned from a long vacation in vigorous physical condition.

FAIRER.—A. H. Fairer went to Chicago yesterday (Monday) to see a performance of Augustus Thomas' play, New Blood. He will return this week.

WILDER.—Marshall P. Wilder was recently the guest of Helen Gould at Rosbury, in the Catskills.

JACOBI.—George W. Jacobs, treasurer of Jacobs' Third Avenue Theatre, returned from Europe last week, after a tour through England, Germany, France and Switzerland.

RYLEY.—Madeline Louise Ryley has returned from Europe. During her stay in London she made arrangements with Arthur Chaffey, of the Court Theatre, for an early production of one of her plays. Burnham True also has one under consideration, and she has signed a contract with a celebrated American star comedian to write an original comedy for production in April, 1895.

IRISH.—Annie Irish arrived from London on Sunday by the Manitoba.

GANTHONY.—Mollie Ganthony will make her American debut next week in Montreal. She is the cleverest woman entertainer in London.

CALDER.—William Calder arrived from England last week. He has proposed the production of two new melodramas in this country until next season, meanwhile devoting his energies to The Span of Life. Mr. Calder's English companies are prospering.

THORPE.—Courtney Thorpe will sail from England on Sept. 1.

McCONNELL.—Mr. and Mrs. William A. McConnell will return to town from Larchmont on Tuesday next.

MORRIS.—Ramsey Morris has just returned to town from Cape Cod. He is writing a play for Daniel Frohman.

DODSON.—J. E. Dodson arrived from England on Sunday. He is to appear in The Double Shop with John Drew before opening with the Empire company for the regular season. Mr. Dodson is well known to American players as the former comedian of the Kendal company.

REYNOLDS.—Aunt Louisa Reynolds is back in town after a pleasant fortnight's visit to Cape May and Atlantic City. Cape May, by the way, is the place where Aunt Louisa was born. She had not visited it before in thirty-five years.

ASHES.—Harry Ashes, manager of the Canille D'Arville Opera company, was in town last week.

LA SALLE.—Kirk La Salle, manager of the Bostonians, has bought one of several cottages erected by Francis Wilson at New Rochelle. He moved there with Mrs. La Salle last week.

THOMPSON.—Mollie Thompson has resigned from McFadden's Elopement company. On Saturday she will sail for Europe.

VANGLIN.—Grace Vaughn, daughter of Frank Maeder, made her first appearance as a dancer at the Madison Square roof garden last week, and she made an instantaneous hit. She was engaged at once for the American roof garden this week, except on Wednesday evening when she will appear at Long Branch as a special feature of The Engineman. Miss Vaughn is pretty, clever, and versatile.

EISING.—Cecile Eising is in Milwaukee rehearsing Off the Earth with the American Novelty company. Popularity is predicted for Miss Eising's rainbow song and chorus, which will be a feature of the new extravaganza.

DROUET.—Robert Drouet, who will play the leading parts with Edie Elder, was offered the leads with the Rose Coghlan company during its New York engagement. He was unable to accept, owing to his previous contract with Miss Elder.

CORNFORD.—J. E. Cornford writes from Boston regarding Maids Craigen's remarks on the phonograph exhibitor there who palms off an imitation reproduction of Edwin Booth's voice: "The article does Mr. Keene an injustice. I have proof positive that it is a reading by one Russell Hunting, a comedian."

BROWN.—Tom Brown, the whistler, who has just returned from London, will be one of the London Treaders Vaudevilles.

IRVING.—Henry Irving has been elected president of the Waball Literary Institute of London.

UART.—Kate Uart, who used to appear as Captain Delaney in Ermine at the Casino, and who since then has been with Russell's Comedians, has signed with Off the Earth.

HENDERSON.—David Henderson, who came to town last week to look after some bookings, returned to Chicago yesterday.

HAMLIN.—Harry Hamlin will spend a week or two longer in New York before returning to Chicago.

JARBES.—Vernon Jarbes has decided not to travel with her own company this season. She will take special engagements in this city. Miss Jarbes says that she could not find material for a new play, and that is why she has adopted this plan.

LARENDO.—Louise Larendon has had a brand of cigars named after her. The make is good, and the label bears an attractive photographic portrait of the actress.

BURT.—Laura Burt is to be with the "A" Old Kentucky company, which will play only the large cities for runs.

BELLE.—Leola Belle, the comedienne, who goes with A Cork Man this season, left the city last night with a band of pickaninnies for Providence, R. I., where she will appear for two weeks.

WILLIAMSON.—J. C. Williamson, the Australian manager, arrived in town last week to look after his interests in the play, Struck Oil. He will go to San Francisco in about two weeks, en route for Australia.

## BILLS AND QUERIES.

BOOKS.—BIBB, Dabney, Ia.: The proper way to secure a copyright for the title of a new play is to send two typewritten or printed copies of the title page to the Librarian of Congress. This must be accompanied by the legal fee of one dollar for registering the title and returning to the author or proprietor a certificate of copyright. It is stipulated that two typewritten or printed copies of the manuscript of the play must be forwarded to the Librarian of Congress within a year from the time the title is registered. Otherwise all title on the copyright becomes null and void. It is the opinion of a well-known theatrical lawyer, however, that no author can maintain his claim to the copyright of a title simply until the play has been actually produced.

R. F. S., Philadelphia, Pa.—The original Editha in Editha's Brother was Editha Loring, when the piece was produced by R. F. S. at the Lyceum in New York. But the role was originally played by a little girl in St. Louis, we believe. According to a sketch of Augustus Thomas in the Mirror City Times, he is said to have sent this little girl to Vassar College some years later, and afterwards to have made her his wife.

A. H. S., Philadelphia, Pa.—I notice in the Boston and Globe columns a negative answer to S. S. Bennett, of Vancouver, Ind., who asked whether Viola Allen ever appeared in the part of Blanche in Editha. Miss Allen did play the part at her farewell benefit at the Boston Museum on Saturday evening, May 13, 1894.

C. Boudry, N. Y.—The maiden name of Olive May, now Mrs. Henry Guy Carlton, was Berkeley. She was born in Chicago, and her father was connected with the army. She taught school for a short time in Chicago before she went on the stage. We have no knowledge of any relationship between Mrs. Carlton and Emma May Abbott.

J. E. Philadelphia.—The question as to whether one can write a play could succeed in deriving any benefit from it, "in other words sell it," might be answered with the statement that no one who would ask such a question is likely to write a play of any commercial value.

R. S., New York.—With regard to the first company to produce "Using Pictures," we might call attention to the "Using Pictures" introduced by Matt Wagner at the Fourteenth Street Theatre, New York, about fifteen years ago.

WAGNER.—Harry Ashes, manager of the Canille D'Arville Opera company, was in town last week.



## NOTICE TO ADVERTISERS

The attention of advertisers is again called to the fact that advertisements intended for the last page of THE MIRROR must be in hand before noon on Saturday. The same rule holds good with respect to changes in standing advertisements.

## THE DRAMA IN ITALY

Rome, Aug. 5, 1904.

Christ at the Paris Festival continues its triumphal career throughout Italy, notwithstanding the war that the priests are making against it wherever it is produced. Nay, the greater the war the greater the success, and Bionio could not have had a better boom for his piece than the priest's anathema. Bishops address the most indignant letters to the public on the subject, and urge them to abstain from the theatre where the piece is played.

The clerical papers on their side are collecting "reparation funds" to be presented to the Pope, as a sign of their horror at the performances. The Pope's ebbing treasury is thus being notably increased in consequence.

Curiously enough, Christ does not appear once even on the scene. The whole play lies between Judas and Mary of Magdala. It is the title alone which offends *Messieurs les prêtres*. The play has already been translated into three languages, and will soon be given in different countries.

Giannetti has also composed an opera, or cantata, on the play, without altering a single word in it. This is the first time, I think, that a prose play has been set to music exactly as it is written. It is a great success, both the music and the play itself gaining in passion by this means.

As yet the opera has only been performed in private, but it is wonderfully effective. The few words, spoken by Christ behind the scenes, in the play are also spoken in the opera, and are thus rendered most effective, spoken as they are between two strains of music. The great charm of Bionio's play is its historical coloring in scenery, costumes, manners, etc. It is a picture of the times, such as is rarely seen on the stage.

We shall have more of prose operas in the future, I fancy, and they will be a decided improvement on the innate libretti of old. Rossini, in his day, proposed setting prose to music, and Master Rodoli, the great Roman-American composer, once set to music an advertisement! Prose music, therefore, is not so new as we think.

What is new? Can you tell me? Bionio's play has also been made the theme of public lectures, and everywhere it is praised as a representation of the social movement of that period.

Bionio has also written two other religious plays—*St. Paul*, and *The Apostles*.

In Venice a performance is being attempted, which, if successful, may make the record of the world. The subject of the performance is Marino Faliero. The artists are of wood, the work of two Italian sculptors, who have spent months upon it. They are both Venetians, and are now exhibiting on the Lido. The theatre itself is also of their construction, and is portable. It represents both without and within the grand dual palace of Venice, with its fountains, ogee, arched windows, etc. When you enter, you see the galleries of the palace, with its giant's staircases, and both are practicable and of natural stone—only these are of wood, while the original are of marble.

On these galleries and staircase are grouped 200 figures, all dressed according to the period, and in the midst of all stands the unfortunate doge, Marino Faliero, who is about to be executed.

This colossal wooden show is the greatest success of its kind ever seen in Italy, and equal success is expected for it in Germany, England and America. As a picture of the period, it is entirely unique.

Theatres, of course, are doing badly in Italy just now. Cesare Rossi, the comedian, has retired from his company to avoid disaster.

The celebrated Virginia Marini has also retired from the stage, and has been awarded a professorship of elocution at the Royal Academy of Saint Cecilia in Rome.

Here, then, are two great actors hors de combat.

Virginia Marini was celebrated for her "golden" voice and the poetry of her diction. For twenty years Italy hung on her lips, and she made the fortune of more than one author. No one like Marini played *Giocosa's* Triumph of Love, and no one looked the part, as she did. No better professor of elocution, therefore, could be chosen than this great actress, who has thus her bread and butter assured her for the rest of her life.

Cesare Rossi has been the pet of the public for nearly half a century, and yet he is not an old man. He is still in possession of all his powers and all his intelligence. People wonder why he retires into private life. I do not see anything strange in the act. He wants to live as others do, and go to bed when others do. He has worked long enough for one man to work. He wants to rest. *Vale tout*. I know, also, that for a long time he had been disgusted with the decayed state of the public taste. Only the most extravagant rubbish now pleases. Faree has taken the place of comedy, and the old comedian's occupation is gone.

"What a difference to America," says Alexander Salvini, who has been lately interviewed in Florence. "The old style of drama is being revived in America," he says, "and the stage management there is something stupendous. Imagine tons of salt being laid on the stage to imitate the snow in *The Corsican Brothers*. It more pains were taken with the scenery in Italy, the drama might also revive. But here, we are still in the most primitive style of stage management. And yet what artist-painters could not be had here!"

Salvini astonished his interviewer by his accounts of American companies, actors, actresses, authors, etc., and what they earn. His accounts of America read like the Arabian Nights tales. The "roof theatres" are not even accepted as truth, I fear. Salvini will return to you with several novelties. He is resting now in his father's beautiful villa in Florence.

A friend tells me that a new actor has appeared in Madrid. He is no less a personage than Don Fernando Diaz de Mendoza, a grandee of Spain, being son of Count Balazote, Marquis of Fontana, a brother of the Countess de San Luis, and son-in-law of the Duchess de la Torre. Don Fernando is young, tall, slim and handsome. His voice is very beautiful. He used to play lovers in private performances in Madrid, and once he appeared in public for a charity, when his success was so great that he decided to adopt the stage as a profession. And now he is making his manager's fortune. It is not every day that a grandee of Spain turns actor. S. P. O. R.

## FRANK E. MORSE AS A FARMER

Away down on his farm in West Centre Harbor, N. H., Frank E. Morse, the most genial of all genial managers has been making hay, milking cows, and collecting eggs, and Samuel Freedman, who spent a few days in the neighborhood, relates the following yarn, which he claims to have collected from many of the oldest of West Centre settlers. It is asserted that when Mr. Morse decided to spend the Summer as a farmer, he resolved to create a cordial feeling with the neighboring farmers by appearing as nearly like them in appearance as possible. Mr. Morse had never studied the costume of a countryman close enough to know exactly how he dressed so prevailed on the propertyman of the Temperance Town company to sell him a suit of clothes that had done service to represent a hayward. These garments were not of the latest style, and were made somewhat startling and grotesque by the melting of different colored grass points into them, and the huge straw hat had purposely been torn into many inconceivable shapes.

Frank wore his real managerial suit till he came within sight of West Centre Harbor, when he retreated to the woods and donned his new old clothes. Then he issued forth with a happy complacent smile. What was his surprise when the first farmer he met stopped and gave a huge guffaw at him. This was repeated by every new person he met till Frank began to have very uneasy feelings. Affairs reached a climax when a crowd of little village boys rushed behind him crying "Catch on to the hayward!" Then Frank for the first time looked the farmers over carefully and saw that they were dressed just like ordinary beings after all. He now thinks that the theatrical opinion of the dress of the average farmer is greatly exaggerated and tells with delight the story of his being called a hayward by farmers.

It is also related that the manager of Mr. Morse's farm found him one morning wandering through the fields and taking observations of localities. They rushed up to him and trying to lead him gently away, inquired the meaning and were struck with the guileless innocence of his soft reply when he said he was "looking the route for the hay wagon."

Mr. Morse's theatrical proclivities are also said to get the better of him in his professional retreat. He was not pleased with the sale of eggs and milk on his farm thinking the amount should be more, so it is said Mr. Morse had beautiful black on yellow three sheets, one sheet, half and quarter sheets printed with excellently set type, setting forth the value of his produce and the necessity of every well appointed family having them. He also introduced some very catchy headlines, such as: "Good morning, have you used Frank Morse's new laid eggs?" and also, "They won't be happy till they drink the Frank Morse dairy milk" together with many others. He had the country well billed with these and on exchange issued billboard and lithograph tickets to a ride on his pet broncho. These innovations are related to have made such a genuine sensation in West Centre Harbor, and Mr. Morse is looked upon as a man of such advanced ideas that at a special meeting of horticultural enthusiasts, it was voted a bonus be offered him to return to New York, and it is likely his friends will see him there before long.

Mr. Morse returned to the city last week, and is seen daily in theatrical haunts.

## HE DOES NOT OBJECT

"The news, which, by the way, is not confirmed, that Henry E. Abbey has arranged to bring over Madame Rejane and present Madame Sans-Gêne in French does not affect me in the least," said Manager Augustus Pittou yesterday to a Mirror man.

"Sardon, as is well-known, always reserves the right to have any of his plays produced in any country in the French language. That is how Bernhardt was able to do the plays controlled here by Fanny Davenport.

"So far from having any objection, I shall be glad to see the play done here in French. It will be a good advertisement for my production. I shall also be glad of the opportunity it will afford to show how closely my production resembles the Paris production. I have identical costumes and scenery and Sardon's own prompt book.

"I doubt, however, that the news is true. Rejane is under contract to the Paris Vaudeville managers to play again in Paris in September, and I do not see how she could have come to any arrangement with Mr. Abbey."

Helen Dauvray will open her starring tour in That Sister of His at Rochester, N. Y., on Sept. 17. The company includes Anne Ward Tiffany, Louise Atwood, Will Mandeville, Graham Henderson, William Courtleigh, T. M. Hunter, and Charles Deethorne.

## AS YOU LIKE IT.

Oscar Hammerstein says it is a long time since he passed through such a trying ordeal as on last Monday night when the second series of living pictures was presented at Koster and Bial's. Everything went wrong behind the scenes. One girl rent a large hole in the only garment she had on; the little scenes who appear as "The Three Muses," toppled backwards over a six foot wall and nearly broke their necks, and the girl who represents Elaine was seen scrambling into her coffin, the curtain having been drawn aside too soon. The stage carpenters had not tested their scaffolding properly, and the girls were in mortal terror of a tumble. In the picture of "Paris and Helen" (which, by the way, had to be cut out owing to the fright of the girl), Helen is strapped by one leg to an upright pillar, and Hammerstein wanted to get her other leg in a certain graceful position.

"Can't you throw that leg out?" cried the manager.

"Which leg?" asked the girl completely rattled.

"Your third leg!" roared Hammerstein. Harring these trifles and the vagaries of the orchestra, which played a hornpipe as a prelude to "The Lost Chord," all went off well, and the S. R. O. sign has now been permanently nailed up outside the theatre.

Did you ever hear of an orchestra leader retiring from his post during the performance, and in the middle of a number, because he was shocked at the appearance of the artist he was called upon to accompany? This unprecedented case actually happened one evening last week at one of the up town music halls, and if it reflects credit on the modesty of the leader, it certainly works the other way on the manager and on the performer. The latter is a *chanteuse encoignee*, but her costume, or rather the lack of it, proved more eccentric than her singing, for her appearance was positively indecent. The women in the audience—and prudish women do not frequent the hall in question—swayed their faces and laughed, while the men—well, they demanded an encore. The "creature" did not figure on the regular programme, but was announced as an "extra." I suppose this meant something extra in the way of indecency.

Davis and Keogh purpose, this season, to test the honesty of the baggage smelters on all their lines of travel. Among the baggage of each of their companies will be a square box marked conspicuously "Cash Box." Of course, there will be no cash in the box. There will be nothing, in fact, but a mass of old paper and newspaper cut, but the managers think that their idea will be prolific of a good deal of fun.

A well-known leading man was offered recently an engagement with one of the best companies on the road. The salary was satisfactory and the actor accepted the proposal joyfully, and he even signed. But the leading man was a married leading man and he had not consulted the missus, and when he did break the news to her, she declared that her spouse should not go unless she was given a part in the same company. As there was no part in the play for her the actor was forced to cancel his contract. Moral: As good leading men are scarce, they should remain single.

This time next year the Rialto most probably will once more have moved a mile up town, and Gondola Row will be a thing of the past, to be remembered with regret only by Proprietor Rango, of the Sturtevant House, and the policeman on the Twenty-eighth Street and Broadway beat, who has grown attached to his special assignment. And there will be no other Gondola Row, for a philanthropist, who was once an actor himself, and who is now a successful manager, has determined to give the actors a place off the street where they may meet their friends and discuss their business. It will be somewhere in the neighborhood of Fortieth Street, and will be a large hall, situated on the ground floor of a new building to be devoted entirely to the theatrical business.

The cables from London are full of accounts of the elaborate preparations being made for the appearance of Lillian Russell in *The Queen of Sheik* on Sept. 5. The injunction restraining Miss Russell from singing under any other management than that of Canary and Lederer, does not go into effect until Oct. 2; but as Canary and Lederer have booked the Russell tour here to open the latter part of September they will need the singer's presence in New York for rehearsals some time before that. It takes a week to cross the Atlantic, so if Miss Russell intends to obey the injunction and to arrive here in time to rehearse, she will have to leave London the day she is advertised to appear there, or at the latest, a day or two later. In that event her London engagement would be the shortest on record.

When Rose Coghlan finishes her tour this season, her dramatization of *Wilde Collins'* famous novel will probably be known as *The Woman in Green* instead of *The Woman in White*. Three green dresses, of wondrous hue, are the latest additions to Miss Coghlan's wardrobe, and there is also a new pearl grey crepe dress that will be seen in the same place. *Frederic de Bellevalle* will be Miss Coghlan's leading man, and J. T. Sullivan will appear as occasion and opportunity demand.

A theatrical wit, pondering on the sudden advent on the stage of a woman who has become notorious through a breach of promise case, said yesterday: "Miss X. is busy with the character of Moths, and moths are busy with the character of Miss X. The audience is kindly requested to bring camphor."

Miss Florence Everett, Landown, Pa.

## CUES



Bessie Bonehill has begun her tour in Playmates very prosperously, and there is no reason why this remarkably gifted little woman should not make a large profit this season. She has a clever piece and a capital company.

L. F. Gottschalk is with 1492.

Jack Hirsh has returned from a visit to Cape May.

William M. Roberts has been specially engaged by Sidney R. Ellis to play Alexis in *Darkest Russia*.

Harry Hamlin returned to Chicago yesterday. Mr. Hamlin contemplates a trip to Japan next Summer.

Wilson Enos and Master George Enos are with the Girl I Left Behind Me company this season.

Wright Huntington, who arrived from Frisco last week, has received a number of good offers, but he has been under contract to Manager Abram for several months to play Ned Singleton in the revival of *My Partner* with Louis Aldrich.

Florida Kingsley will play Grace Brandon in the revival of *My Partner* with Louis Aldrich.

Will H. Davis has signed for his third season with Prof. Bristol's Horse Show. He has been spending his vacation at Wichita, Kans.

Payne Clarke, the well-known lyric tenor, has been engaged for the Marie Tavaury English Opera company.

Mary Anderson has been engaged for The Prodigal Daughter.

The Seabrooke Opera company opened at the Park Theatre, Boston, on Saturday night, instead of last night as first arranged.

The Howard Athenaeum Star Specialty company will open season at Tony Pastor's Theatre on Sept. 3. The company includes, among other well-known specialty artists, Eunice Vance and Alcide Capitaine. James J. Armstrong is the director and proprietor, and William S. Moore the manager of this organization.

S. F. Hunt, manager of the Grand Opera House, at Fort Smith, Ark., has requested The Mirror to contradict the report published in the Chicago papers that his theatre was destroyed a week ago last Saturday night by an explosion of a powder magazine. Manager Hunt says the explosion took place a mile from the town, and that his theatre sustained no damage beyond the breaking of a few window panes.

Harriette Weems will open her starring tour at Atlantic City, N. J., on Sept. 13. She has played leading roles with Thomas W. Keene, Louis James, Walter Whiteside, and Creston Clarke, and has an extensive repertoire, including many Shakespearean roles. Her tour is booked in the South until January, after which she will appear in the North. John Doud has been engaged as her leading man, and the company will be managed by James H. Alliger.

Jack Sanford has entirely recovered from the recent surgical operation he was obliged to undergo. He has returned to New York from his Summer outing at Cedarhurst, L. I., and is engaged to go in advance of the Howard Athenaeum Specialty company.

Frank Murray, of David Henderson's business staff, received a telegram last week informing him of the death of his father.

Michael J. Cullen, twenty-four years old, of 102 East One-Hundred-and-twenty-second Street, advertising agent for Hammerstein's Harlem Theatre, was arrested last Wednesday on a charge of swindling his employer. It was discovered that Cullen was selling the bill-board tickets, and it is estimated that he made away with \$1,000 worth before being detected.

A Night Off will be followed at Daly's by the production of *Mrs. Othello*, an adaptation from the French of Boucheron and Morel by Fred. Leslie and Arthur Shirley.

The Bostonians will open their season at Bridgeport, Conn., on Sept. 17. *Patience*, *Robin Hood*, *The Maid of Plymouth* and *In Mexico* will form the repertoire.

Peter is the title of a three-act comedy by John A. Spera. M. B. Curtis has made the author an offer for it.

Frank E. Baker has been engaged to originate the part of Robert Judd in *Ship of State*.

James O'Neill has engaged Reg. Morgan, son of Matt Morgan, to paint several sets of scenery for the coming season. Mr. Morgan is at work in New London, Conn.



## TELEGRAPHIC NEWS

## CHICAGO.

Mr. Thomas Watching New Blood for New York—Story Carries Home—The Latest Thing in Subversion.

(Special to The Mirror.)

CHICAGO, Aug. 27.

The theatrical season is fairly open here now, and the Schiller is the only one of the downtown houses still closed. It will blossom out Sept. 9 with a new version of Hamilton's *Superba*. The Haymarket will open Sept. 2 and the Clark Street Theatre Sept. 9. Then all will be in line.

Yesterday afternoon the new Lincoln Park Theatre (formerly the Windsor) was dedicated by James S. Hutton and George A. Treyster with Gustave Frohman's *Charity* Rail company. The pretty house has been most tastefully redecorated and refitted and an excellent performance of the old Lyceum play was given before large audiences.

I saw quite an array of talent at the Auditorium the other night. There was Augustus Thomas, who is here to dress up *New Blood* for the New York run; Franklin Fyles, on his way back to Gotham from a playwrighting vacation, and Joseph Howard, Jr., "just passing through." Mr. Thomas is accompanied by his wife, a nurse, and his son, Luke, aged six weeks. Luke thinks Chicago is a great city.

I met Sir Augustus Harris here last week. He ran on to spend twenty-four hours here with Milward Adams and to look through the Auditorium, where his big pantomime will probably be seen next year. He thinks America is quite a country, don't you know.

The local critics took a remarkably heavy fall out of Mr. Hoey's *Flame*, but the play is gradually being whipped into shape and Hoey's present popularity, which is enormous, will doubtless carry it. Its business at the Columbia has been very good and it opened its second and last week to-night. In Old Kentucky follows next Sunday.

Ernest Albert, Burridge's former partner, ran on to New York the other day to paint the scenery for *New Blood* at Palmer's New Blood. By the way, has two more weeks to run at McVicker's, where it is doing well. Jeanne Estace has replaced Lillian Lawrence in the cast, Miss Lawrence having left to join Keene. Mr. Thomas will watch the play from now on.

The new opera to go on at McVicker's after *New Blood* is being rehearsed by C. D. Maria. It is well spoken of.

This is the last week of *The Amazons* at Hoey's. It has been doing a very good business. Manager Powers has not yet filled the two weeks to follow, which were vacated by a shifting of bookings, and he may decide to close up rather than put in a cheap show. Possibly, however, he may fill the house.

John W. Dunne left for New York the other day to perfect his arrangements for the coming season. He has reserved all of the Patti time, and it is being held for him. It is possible he may fill it with a new star. His old associate, Will O. Wheeler, takes Kara Kashed out in a new play.

Ben Stern dropped in on me the other day on his way to St. Louis. Poor man!

The two Jacobs' houses, the Alhambra and Academy, have opened well with *The Tornado* and *The Police Inspector*, respectively, and business has been good. Yesterday the houses exchanged attractions. Next week Tony Pastor comes to the Alhambra, and Hans and Hoss to the Academy. The Clark Street Theatre opens Sept. 9.

The night performance of *Aladdin*, Jr., occurred to-night at the Chicago Opera House, inaugurating the "fourth edition." Anna Baylone is her best appearance as *Aladdin*, and John E. Cairne came from France to play *Cher Chou*. Manager Henderson returned from his lake cruise to witness the changes. Frank Richards, the press man of the house, goes to Pittsburgh this week to see about the *Duquesne* opening, and Frank Murray, who goes ahead of the show, comes here. Business has been large.

Annie and Kate Blanke, who join Sol Smith Russell, passed through here the other day on their way to rehearsals.

A trip to Chestnut is doing remarkably well at the Grand, where it began its second and last week to-night. Walter D. Turner plays the part formerly played in the last act by Frank Morse, and he shows unexpected talent as an actor. He wears a set of whiskers which are the best I ever saw. A *Mill White Flag* comes next Sunday night.

At Havin's yesterday Will Morris and Rita Hawkins opened well in *The Lost Paradise*.

Frank Lowe advises me that he has a big winner in *Shirley's* *Shut No. 2*, and I am heartily glad of it for the sake of the two Franks.

Glen McDonough passed through here the other day, also Edward Van Zile. Ted Lyons was another recent bird of passage. He goes with Friends again, as does his daughter.

Elwyn A. Barron has returned from his Eastern trip. Fortunately he has the original manuscript of the play he has written for Rhia. The one stolen was a typewritten copy.

Edithen Martha Imbler, one of the *Aladdin* premieres, presented Ballet Master Marchetti with a fine gold watch on his birthday.

Fred Esby returned from New York the other day and told me he met Nat Goodwin soon after his arrival from Europe. He asked him when he was going out, and Nat said: "I'm going out with my company early in October, but I may be obliged to go out before then alone some dark night, with a sandbag, for the purpose of getting even."

Nat's Chicago physician, F. G. Stanley, went to the Chicago Opera House the other night and a party from central Illinois who

sat behind them objected to the size of Mrs. Stanley's hat. After the performance Mr. Stanley slugged the man of the party in the lobby.

The Felix Morris testimonial at Ocosmowoc, Wis., last Saturday night netted the actor \$1,700. It was a great social success as well. C. E. Kohl managed it, and his sister-in-law, Ella Lewis, who is a sister of Julia Arthur, made a pronounced hit as a singer and actress.

Will Armstrong leaves *Aladdin* this week to join Princess Bonnie.

Work on Frank Hall's Winter circus and water carnival is going forward rapidly. I learn that Jack Flaherty, formerly a *Paria* manager, will handle it. My chief recollection of him is in a white plying hat trimmed with black braid.

Hall's Casino is doing well. So are "The Chutes" and the Masonic Temple roof garden.

Wilton Lackaye declares that Sir Isaac Newton is not in it with Author Paulton as a centre of gravity man.

Sam T. Jack's Madison Street Opera House is doing a large business, and his Empire opened well with the *Creoles* yesterday.

John Burke has discovered a new Wisconsin soubrette. Her name appears on the programmes as Miss Rothy Toole.

C. H. McConnell, who used to manage the Columbia, now runs a drug store here, and the other day he cured me of a headache. I think it was a fragment of one I acquired once with his brother Willie.

Weather clear, track fast. "Boy" Hall.

## BOSTON.

Mr. Young's *Aladdin* Revolutionized Stage Successfully Produced—Lively Preparations to the South.

(Special to The Mirror.)

BOSTON, Aug. 27.

On Saturday night at the Columbia the first production on any stage of William Young's new play, *Young America*, was given. The audience was made up in a great measure of friends of the author and of the various members of the company; but besides, there was a large number of theatrical people present, among them being Joseph Jefferson and his three sons, Lottie Collins, Charles B. Jefferson, and Abe Erlanger, who came on specially from New York to witness the production, and many others.

The play is a romantic comedy drama, the scene being laid in South Carolina during the American Revolution. It may be said, with a good deal of enthusiasm, that the play has a picturesque and dash about it that is sure to warrant its success as soon as some of the rough edges are worn off and some of the impossible situations removed. Its first act is the best, and especially good is its opening situation. It is the author has mixed pathos and comedy too freely, as one Boston critic remarked on the night of the production, that pathos is true and real pathos, and the comedy is sparkling and bright. The literary merit of the play is really marked, and many of its lines are certainly put together. Under the personal supervision and direction of Thomas R. McLaughlin, the play is splendidly set and the costumes of the time are accurately reproduced.

The cast of the piece is good. Stephen Grattan looked splendidly as young Teddy Vernon and there is a dash in his acting that helped a great deal in the "go" of the play on the first evening of its production. The part of Judith Shirley was played by a really beautiful girl, Marie Dault. Miss Dault has a charming personality and made a handsome picture as the fearless young rebel. Her acting was, though at times a bit nervous, was refined and sweet and she made a decided success. Joseph E. Whiting, E. F. McCann, Frank Marion Dore, and Eleanor Carey were all good, the last named having a hard part to play, but doing it skillfully. The play is billed for three weeks.

The last week of *Davy Jones* at the Museum began to-night. The remarkable success of this opera this summer has surprised even its most ardent admirers and its run on the road can only add more glory to more than two months of solid success. It was reported during the week that a slight accident occurred to Marie Gilroy, while she was alighting from an electric car, but if such was the case she has been at every performance, and her dainty feet have lost none of their sparkle. Graham, who has taken Dan Daly's place, is doing capital work and although not the actor that his predecessor was, he has considerable speciality business that is quite taking. *Chammy O'Connell* in a new play is to be the next attraction at this house.

The famous *Brothers Byrne* in their spectacular *Eight Bells*, with acrobatic qualities, the wonderful revolving ship, and other features of a life nature, are at the Boston this week. Next week Deanna Thompson, in a revival of *The Old Homestead* comes for a long and, of course, a prosperous engagement.

Little, energetic and comical Jane is at the Bowdoin Square for a week. She is always so full of good fun, and she knows so little how to get out of her terrible situations, that she can be seen again and again and yet not become tiresome. Beginning on Oct. 5 an important change is to be made in the policy of this house. "On that date Manager C. F. Atkinson has made arrangements for probably some of the most elaborate melodramatic productions for some time given in this city. The first piece to be presented is *The Cotton King*."

On Saturday night this week the Hollis Street opens with Peter F. Dailey in *A Country Sport*. May Irwin and Ada Lewis are still with Peter, and the trio, together with the other excellent people in the company, will make a splendid attraction.

The Park opens with *Seabrooke* in *Tanasco* a week from to-night. The funny *Clipper Quarters*, with D. L. Don, is with *Tanasco* this year.

There are four hundred workmen at the

present time employed on the new Castle Square Theatre.

As a first-class house for melodramatic plays, the Grand Opera House has few superiors in the country. This week that stirring drama, *The Derby Winner*, is the attraction, and the company contains some excellent people. Among the specialties in the performance are the European grotesques, Bunch and Radd, and the *Silvia* Brothers from St. Petersburg.

The Lyceum opened this afternoon for the season of 1894-95 as a first-class vanderbilt house. The opening bill is John W. Ramona and his Star Specialty company.

The attractive living pictures continue at Keith's, besides the specialty bill. J. Aldrich Libbey, the ballad singer, is the special attraction of this week.

The Howard Burlesque company in *The Irish Bluebird*, Jr., is at the Howard this week, and Marie Broughton, a sister of Julia Marlowe, is in the cast.

At the Grand Museum Lothrop's stock company in *A Brave Woman* is the attraction, and at the Palace the Rose Hill Folly company.

The same attraction continues at the Tremont.

Louis James in *My Partner* is the next attraction at the Bowdoin Square.

James A. Burns is dramatizing Helen Gardner's novel, "An Unofficial Partner."

A Boston woman who has been in Paris saw Julia Marlowe and her husband, Robert Taylor, in a box at the Francaise one evening, and remarked that "she looked radiantly happy and beautiful, and that she was so intensely interested in the play, her noble face being alight with feeling, that although few in the house, if any but our party, had an idea who she was, all eyes within range of her constantly sought the box, and watched the charming actress."

Joseph Henshaw will open his tour with *Roadside* at the Park Theatre, Brooklyn, on Monday.

Rachel Nash plays *Cynisca* in *Pygmalion* and *Galatea* with Mary Anderson at Salem on Wednesday.

Robert Martell will begin his tour on Sept. 3 at Salem.

A careful glance over various lines of the West End Electric Railway and the proposed line of the Mags elevated shows that the new Castle Square Theatre will be an centrally located as any theatre in Boston, and consequently most accessible.

Manager Ross, of the Garden Square Theatre, comes out positively and announces that under no circumstances could he have Madeline Pollard appear at his theatre, for which he seeks a reputation as a first-class house in every respect. This announcement follows a report in the daily papers that Madeline was to appear at the Garden Square Theatre early this fall.

Eddie Foy will be seen in *Off the Earth* at the Park Theatre.

Laura Riggs has been engaged by Manager Field in the revival of *Prince Pro Tem*, and is cast for one of the roles.

E. E. Rice is daily rehearsing the 1895 company, which takes the road the latter part of this month.

JAY R. BOSTON.

## ST. LOUIS.

Mr. Spink's New Play Promised a Winner—A Wealth of Attractive Features—Other Revelations.

(Special to The Mirror.)

St. Louis, Aug. 27.

The first production of A. H. Spink's new evening drama, *The Derby Winner*, took place at the Grand Opera House Saturday night before an audience that packed the house. Among those present were Governor Stone and Lieutenant Governor O'Hara, who showed their full appreciation of the familiar scenes and of the many thrilling incidents and startling situations in the play by frequent applause.

It is a well told story, abounding in human interest and pathos, bright dialogue and witty sayings, and in some acts it is intensely exciting.

The scenes include General Grant's Cabin, the Cherokee Garden, South Side Electric Light Race Track, the St. Louis Race Track, Stables and Race Course, and all are most realistic.

The racing scene, with the start and finish in full view of the whole audience, and the seven thoroughbred race horses, with "Freedom" at their head, and the seven well-known jockeys, is a particularly exciting and startling situation and true to life.

The company is splendidly selected, each member having been chosen for his or her individual merit.

The work of the leading lady, Josephine Howe, was very strong and intense, and she received numerous recalls for her emotional work throughout the play, particularly in her scene with the villain—played by Frederick O'Donnell—in the second act, in which he shared the applause with her.

The acting of Frank Dayton, the leading man, was graceful and effective. The German comedy work of Max Miller as the G. A. R. veteran, with Mr. racing song; the leading comedy work of Arthur Dunn, who danced and sang himself into favor at once; the comical work of Miss Gould, who introduced several songs and dancing specialties; the specialties of Sanford and Lee, Dixon, Rogers and Dixon; the singing of James Hatcher, and of the clever colored comedienne, "Billy" Eldridge, with her dancing; the Imperial Quartette and team band, all made hits, and the general impression is that this will be one of the greatest seasons of the season.

Tony Farrell opened to a big audience yesterday afternoon at the Hagan Opera House in his new play, *Garry Owen*. It is elegantly mounted.

Helen's Theatre threw open its doors last Saturday to a good audience, with the farce-comedy *4-10-42*. The theatre has been rede-

corated, painted, and generally overhauled since last season.

At Pope's Theatre a new seasonal drama was put on yesterday to large audience. The vanderbilt features were Irving Sanderson, Crawford Brothers, Squatt, Jack Earle, together with several others.

Uring's Cafe closed a prosperous twelve weeks' season with an extra performance last night.

Nellie Rashed, who has been spending a few days with friends since Terrace Park closed, left for New York the latter part of the week.

W. V. Lyons, correspondent for Ten Dancers: *Mission in Waco, Tex.*, dropped in to see me last week. He is on route for New York on a business and pleasure trip.

R. W. Riskey, who has been acting as treasurer for Havin's roof garden since its opening, will return next week to his post as assistant treasurer of the Olympic Theatre.

Kate Tenney, who has been visiting her parents here, left for New York on Friday.

George Hanson left last night for Milwaukee, where he starts to boom *The Derby Winner*. He is a hustler and good reports are expected from him.

Emily Rigel fainted during the performance of Mr. Burns of New York at the Hagan last week, and for a while was quite ill.

Helen Bartram is still in the city, although expecting daily to be called to New York to begin rehearsals of *Rob Roy*.

W. C. HOWLAND.

## PHILADELPHIA.

Eight Theatres Already Open to the Quarter City—Faded Attractions—Cafes Encouraging Strangers.

(Special to The Mirror.)

PHILADELPHIA, Aug. 27.

All the houses are showing up well this evening. The Fall season will be fully under way in a few days.

Temptation of Hoey had a winning week at the National. The company is fair, the scenery superb, the play conventional. *A Ride for Life* is on this week, opening to a good house. The mechanical accessories will make it draw, outside of the story.

The Gaiety Stage at the People's brings a capital company, and is having a fine attendance this evening.

Caracas opens his thirty-second year of minstrelsy with a big house to-night, and commences his forty-five weeks' season with satisfactory promise.

The Grand Opera House will close season in a fortnight. Season opera has been a doubtful success this year.

The Auditorium, with the *Vivian de Monte* Vanderville Collection, will have a good week if the opening is a success. The artists are of the best, and their work for the most part, is good and attractive.

Forsythe's Theatre with *Lady Lil* did a moderate business with a strong company. The people were far in advance of the merit of the production itself. This afternoon June was put on, for the first time in this city to popular price.

The Lyceum with the *White Creek* Barlowe and *Macroglossa* company had a well attended evening to-day.

Revue Bonville's week at the Empire Theatre was the best she has had in this city. Playmakers will be a go anywhere with such a well picked company. In the Name of the Car has a fair house to open the week.

The Chestnut Street Theatre will open Sept. 3 with *Wills Collie* in *A Rich Man's Fate*. The Chestnut Street Opera House will open the same date with *Harry Lacy* in *The Man From the West*. The Kensington Theatre, under the new management of John W. Hart, will begin with *Michael Strangel*. The Broad Street starts Sept. 17 with Mr. and Mrs. Keller.

## CLEVELAND.

Continues on the Week—The Street Opens With Comedy Opera and Living Pictures—Dance.

(Special to The Mirror.)

CLEVELAND, O., Aug. 27.

The Euclid Avenue Opera House was opened to-night for a preliminary season by the Wilbur Opera company, who presented *Viva Dismale* in a creditable manner and were greeted by a crowded house. The living pictures, seen for the first time in Cleveland, were very attractively produced under the direction of Billy Hamilton, and won much applause. The Wilbur remains all week and will present *The Grand Duchess*, *The Black Horse*, *Scholarship Girl*, *Folia*, and *Macbeth*.

Dr. Capid drew a large audience to-night at the Lyceum, where it was well received. Daisy Meyer, a native of Cleveland, who does several specialties, received floral gifts and many recalls. The comedy remains all week.

Annette was sung this evening by the Murray-Lane Opera company, at McMorris's Garden for the second time this summer, and the garden was filled by an appreciative audience. The opera was sung and staged with the same artistic taste that has characterized all the productions of this popular company. Hunt and Hunt will go on Thursday. Next Monday evening the season will close.

Manager Frank Dore owns a happy smile to-night, for his popular theatre, the Star, opened this afternoon. A Jay Crows was the attraction, given by Sherman and Murray and a clever company including Dore, the dancer, who made a hit. Next week, *Lady Clay's* company.

H. E. Jacob's Theatre, after being thoroughly overhauled and refurnished, will be opened next Thursday by Tony Pastor and his company.

Manager Charles Le Marche will give his



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## A SEARCH FOR A DEFINITION.

"What I want," said the Great Manager laying down the play, "is something dramatic. I don't care what it is, only let it be dramatic." Now if he had said he wanted rice pudding, how easy that would have been. Just rice and butter and milk and eggs, and there you would be. Yet why should this not be just as easy? Why not get together the elements constituting this—"dramatic"—put them together, and there you would be. Not rice and butter, and milk and eggs, of course, but—well what? What constitutes dramatic? What are the elements? What is dramatic anyhow?

Was it a loss to pin the meaning of a word to the word, go to the dictionary. "Dramatic," according to Webster, is "pertaining to the drama." How ingenious!

Further search among kindred words develops one or two ideas: "A drama is a composition in prose or poetry, accommodated to action, and intended to exhibit a picture of human life, or to depict a series of grave or humorous actions of more than ordinary interest, tending to some striking result." So far, so good. But what makes the series of "more than ordinary interest?" And what accomplished the "striking result?" The "dramatic" quality present, of course. And what constitutes the dramatic quality? What is it that makes a play, a picture, a story, a person, a happening, "dramatic?" There we are back again at the starting place.

A lot of so-called "dramatic situations" pop up, presenting their elements for inspection. The good old "Take-my-life-but-spare-my-child" one, with Threatening Villain, Innocent Child, and Despairing Mother as elements, and perhaps a piling up of the "more than ordinary interest" into the "striking result" of the "You-may-kill-me-but-you-shall-not-take-my-child" climax, presenting Mamma defiant, Villain cowed, and Infant still innocent.

The Innocent Sister, and the Guilty Sister situation. Papa about to be enlightened, Villain about to triumph over Unfortunate Guilty Sister, Guilty Sister despairing, Innocent Sister thinking, crash of music. "I alone am guilty," thus the Innocent Sister Villain discomfited. Papa overpowered, Guilty Sister restrained on the point of frantic denial, Innocent Sister calmly triumphant over Villain.

Some time ago a young dramatist wrote a play which he called "The Divided House," and therein, for the "Great Scene" was such a situation. He told it to Gus Thomas, not so famous then as now, but just as brilliant. "Oughtn't that situation to bring down the house, Gus?" panted the young writer.

"Well it always has, my boy, it always has," said Thomas. And, joke aside, if it "always has" it must be because some essential element of the dramatic is there.

When Pierre turns against Jacques in The Two Orphans, it makes a tremendous scene, the dramatic quality of which must be recognized. When Louise, blind, and helpless, defies them all, "My will shall be stronger than your violence," no matter how often you have seen it, your blood goes tingling. Indeed, the fine old play is a series of dramatic shocks. "Shocks?" Is that it? If we accomplish a shock do we secure a dramatic effect? Well, a good many plays of late have been built on that plan, but the definition does not seem to cover all the needs of the case.

If you ask a person off hand what he means by "something dramatic" he will reply, "something stirring, something striking," amplifying by "picturesque," and "vivid," and a few, becoming aware of their floundering, will add "unexpected" and "significant" to the list. All of these elements are manifestly present in a dramatic situation, but on the other hand you may have all these elements and yet not have something dramatic.

If a beautiful girl is on a beautiful horse, and is riding along beautifully, and if all of a sudden, the horse runs away, and a very handsome man springs forward and at risk to his life, and with display of splendid power and presence of mind, at great odds, stops the horse and saves the girl—well, that has picturesque features; it is stirring, it is vivid and unexpected; it has all that makes it heroic, and exciting. But it is not dramatic. Not unless the girl proves to be the man's daughter or something like that. Not unless human interests are involved in some way that gives value and dramatic significance to the action.

"Human interests." That has something to do with it. No matter how stirring, how tremendous, how impressive, a flood, an earthquake, a storm may be, it is not dramatic, unless it be a part of some human interest.

The storm to King Lear's mad scene has dramatic value because it bears a relation to the greater storm within the great heart of the king. In itself it is not dramatic.

A man may ride a race, or swim a flood or kill another man, but the action is not dramatic unless a human interest is involved. The mere opposition of forces, whether they be natural or human, is not dramatic unless such opposition is the result of a relation of the forces that implies human interests.

"Opposition of forces." That, too, has something to do with it. When you come to think of it, every dramatic situation presents the striving of one force against another, whether the forces be natural ones or human ones or those of circumstance the striving is there, and—yes—the opposition is of dramatic import because the forces opposed are presented in an unexpected relation to each other, and because human interests are involved. As the children say, we are "getting warm."

The interest of the spectator seems as a rule to be on the side of the weaker force, and the chances seem to be with the stronger. The unexpected relation of the forces is brought about by a sort of crisis in their opposition, which brings the action to a pause—a "picture"—and which involves a readjustment of the elements of the situation. The

nature of that readjustment must be a matter of uncertainty to the spectator, and of interest to him.

The well-being of the spectator must not be involved; he must not be concerned personally in the crisis, nor responsible for its results. Nor must the situation be one that at its dramatic moment demands or permits mental effort on his part.

The essentially dramatic happening tends at the moment of its happening to stun all mental effort on the part of the spectator; yet a rehearsing in his mind of the events after their occurrence, must not detract from the stirring qualities of the situations nor from the dramatic appeal. This it is that marks the difference between the "dramatic" and the "theatrical"; the former bears the test of mental review; the latter does not.

That the dramatic effect, as such, may fully appeal to him, the situation must be one, to the effect of which he voluntarily surrenders himself, as in a play, or the reading of a book. Because when the spectator is witness to a real happening his interest and sympathy are liable to assume a personal relation to the parties or circumstances involved which will interfere with his appreciation of the dramatic elements present.

The dramatic situation must tend to throw the emotions of the spectator into a tumult which shall involve no personal responsibility of any kind. He must neither make choice of the emotions that sway him, nor the circumstances that effect them.

Have I a definition? A definition that will cover the "dramatic" in play, person, story, happening?

Dramatic effect is produced when forces involving human interests are brought into an opposition to each other which places them in unexpected relationship, producing a crisis appealing strongly to the emotion and interest of the spectator, and involving a readjustment of the elements of the situation; the nature of such readjustment must be uncertain in the mind of the spectator and of strong interest to him; at no time must the well-being of the spectator be involved, and while his emotions must be aroused mental effort must not be stimulated. The situation must stand the test of mental review, receiving the sanction of good taste and intelligence.

There! That takes one's breath. Try you to make it shorter!

The dramatic story or book is the one that produces its effect after the manner of the dramatic play.

The dramatic picture is the one that has caught the action at the climactic point, the climax being one which conforms to the dramatic requirements already set forth.

The dramatic temperament or person is the one fitted to, and tending towards the representing of the dramatic appeal of things, by an unconscious conforming of the person to dramatic requirements.

What constitutes good dramatic appeal? What makes a play, granted it is dramatic, legitimate or not?

That appeal only is legitimately dramatic which stirs the higher emotions, and which engages sympathy and interest on the right side. No, I don't dare discuss what the "right side" is.

What is the difference between "melodramatic" and "dramatic"? Wait till I look in the dictionary. EMMA V. SHERIDAN.

## AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

It is said that among the new plays to be presented by Richard Mansfield this season will be one dramatized from Maryat's novel, "Japhet in Search of a Father."

The Empire Theatre stock company produced in San Francisco last week a one-act play by Miss Sutherland and Emma Sheridan-Frye, entitled *Massa Van*, in which May Robson took the part of a negro girl.

The Inventor, a farce by T. W. Mullaly and Mark E. Swan, will be first produced on Oct. 15 near Cincinnati. It is said that it will present an original scenic novelty.

It is said that Henry Irving has under consideration a play written by Mrs. Humphrey Ward.

Malcolm Stuart Taylor has been at work during the Summer finishing his new opera, *The Little Admiral*, and in revising his melodrama, *In Mid-Ocean*. Mr. Taylor will continue as press agent of the Academy of Music, Rochester.

Marie Wainwright will produce this season a four-act play by A. E. Lancaster and Julian Magnus, entitled *Daughters of Eve*. In this Miss Wainwright will have a dual role of twin sisters. The scene is laid in England, and the play is said to handle boldly and in a novel way the sex question.

The Shepherd Boy, a comedy drama by William L. Hummel, was initially produced at the People's Theatre, Evansville, Ind., last May, since which time the author has rewritten it and newly named it *The Tramp Millionaire*. Mr. Hummel has also written a sensational melodrama called *The Midnight Express*, for which Joe Clemens, Jr., has written incidental music.

Sandy Hook, a three-act monologue by Charles Barnard, was produced with considerable success last week at Spring Lake, N. J. Gene Wilson was the interpreter.

Leslie Warren has adapted Julius Caesar and Macbeth About Nothing for amateurs. His versions have been condensed to two acts each. They are published by Walter H. Baker and Company, of Boston.

## SUMMER SALAR.

A story is told of two brothers, both formerly well-known to the stage in New York, where one of them was a public idol at a time when the other was out at elbows. The unfortunate brother called on the fortunate one one night at the theatre. The lucky brother, like so many men who prosper, was very irritable; and before his brother had sought his aid was standing in the wings musing, when some one brushed past him rudely, disturbing his reverie. Turning he saw his brother, to whom he said, testily: "Did you touch me, Ned?"

"No," was the reply; "but I'm going to."

Edwin A. Lee tells a yarn to illustrate how a well-known star in the theatrical firmament may be utterly unknown among a certain class of the community.

Mr. Lee, it seems, while sojourning recently in St. Paul, noticed some cigar boxes labeled "King Richard." The inside of the lid bore an engraved label of Thomas W. Keene, as the humpback King, to which was attached the tragedian's signature. Thinking that the cigar dealer would feel interested in knowing that the signature was a genuine *fac simile* Mr. Lee pulled a letter out of his pocket which he had received from Mr. Keene, and remarked incidentally that the signature on the label was a perfect *fac simile* of Mr. Keene's handwriting. To his utter surprise the dealer, with an apparent lack of interest, turned on him with the question, "Who is T. W. Keene—does he make cigars?"

The Mirror last week printed a brief account of the railroad accident in Maine in which the Eastern Jane company figured. Frank Norcross, writing of it, says:

"We left Portland, Me., at 5:55 o'clock. It was very cold, and there was no fire in the first-class car. The men of the company were in the smoker, where there was steam, and so Berenice Norcross and myself went into this car to get warm. We were standing in the end of the car, when we felt a sudden lurch and saw the baggage car coming from side to side. I turned to catch hold of my daughter when I was thrown backward up the aisle over the seats. Berenice and a brakeman were hurled across the car, she against a window, the glass of which she broke with her head. Her body was hanging out of the window when the brakeman, with great presence of mind, pulled her back. At that moment the car turned over on its side, and we were dragged 200 feet, plowing up the rails, earth, and ties until the mass formed a bulkhead that broke the coupling between the cars and left us at a standstill. It was impossible to stand in the car, and we had to crawl over the iron sides of the seats. I could hear my daughter crying for her mother. I was thrown away from her and tried to get back, but every time I got on my knees or feet I was hurled down. At last I got to her, and then my fears were for the other car, where my wife was. But that car was safe. I saw Fred Norcross fall through a car window. He was deathly pale, and his eyes looked so large that they seemed the wheels of his fate. One passenger was trying to get out, clinging holding his grip tensely in one hand. He made little or no progress, but would not let go of his grip. I took it from him and helped him out. There were about twenty in the car, but the injuries were remarkable few. We found a deep gash cut in her head by the broken glass, and several other cuts. Frank Frame kicked the glass out of a window and crawled through it. My left knee was badly cut, and my body bruised. The railroad officials were very kind and tried to do everything in their power for us."

The accident was followed by pleasuring, as Mr. Norcross adds: "Yesterday we had some deep-sea fishing. Caught twenty-four haddock and cod, weighing 170 pounds. Minerva Dorr got the championship, landing nine and catching two large ones at the same time. They weighed seventeen pounds."

At Seacomset the popular Summer resort on Nantuxet Island, Fred Stinson, J. M. Francoeur and Harry Kirkland, of the Julia Marlowe company, and Mrs. Francoeur (Ida Waterman), Helen Morgan, Maude Stone and Mahel Knowles have passed the Summer. Charles A. Metcalf, of the Hollis Street Theatre, Boston, was a cottager, and his family are still there. Grace Furness, the playwright, owns a beautiful cottage, and has passed the season there entertaining her friends.

George Holland tried to sail a match with catboats during his recent visit to the Jeffersons at Buzzard's Bay. Thomas Jefferson was his competitor. The latter used a new boat and provided Holland with an old one, to the head of which two or three anchors were tied. Of course Mr. Holland's boat did not make much of a showing, and his friends are laughing yet over the trick.

Mrs. W. B. Vanderlip, mother of Walter Vanderlip, sends to The Mirror a letter from this actor, who went from San Francisco with a company to Japan and China, and who writes from Tokio: "We left Yokohama for Tokio, eighteen miles, and in this city find a 500,000 persons, with 200 Europeans and about six Americans. I rode twelve miles yesterday without seeing one white face. The Frohman of Japan made us an offer to go to Tokio and play in a native theatre for five weeks. The house seats 1,000. The audience squats on the floor. The stage is elevated about two feet. We made the scenery, etc., covering it with wall paper, which does not come in rolls, but in little squares about a foot each way. I paid a Jap thirty cents, which is fifteen cents in gold, for marking and pasting this paper all day. There are no Sundays here. It took me eight days to make a contract with an interpreter, they are so slow here. Although we came here last Monday, we must leave the city this afternoon and return on the next train and enter to be received by sixteen of Japan's greatest actors, bands, dignitaries, etc. We ride through the streets in rickshaws. We are the first company of Americans to play in the sacred city of the Mikado. We could not play here independently, but must do so under Japanese management, so can we stay over a night in a house owned by a Japanese."

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